MUSICAL

COURIER

ON THE COVER

YOUNG ARTIST ABROAD

The sensational 23-year-old pianist, Philippa Schuyler, has been on tour and on stage most of her life, and in the past few years has traversed 35 countries . . .

"TRAVELLING around the world today, an artist has just as exciting a time, though perhaps more problems, than did the first strolling musicians, the *jongleurs* who roamed through Europe in the Middle Ages," stated young Philippa Schuyler with a merry flash of her dark eyes, indicating that she found exigencies of touring more fun than trouble. And no one is better qualified to express an opinion on the subject. The sensational 23-year-old pianist has been on tour and on stage most of her life, and in the past few years has traversed 35 countries, Alaska to Chile, Finland to Ethiopia. Revolutions, riots, crowned heads, jeweled decorations, festivals of flowers, grounded planes—she has met them all with equal aplomb. She guesses that she has flown over 100,000 miles, and during the past 12 months has played concerts on five continents.

"It is not easy to travel nowadays, despite one's freedom to choose steam, wings, or sails," Miss Schuyler continued. "There are passport restrictions, work permits, and currency difficulties. Besides being a linguist (I have to keep alert in four languages, and these are not nearly enough!), one should also be an expert accountant. It's a good idea to have some understanding, too, of the political complexion in different parts of the world."

She has encountered all kinds of political systems, from dictators to emperors, since she started, at 17, concertizing alone in foreign lands. Her first unescorted tour began in 1950 at Port-au-Prince, Haiti, during the inauguration ceremonies of President Paul Magloire. Here, with a decoration and the title "Knight" of Haiti (bestowed upon her for her own composition written for the occasion), she began her lustrous collection of orders, honors, and press notices that have highlighted her recital travels.

In mid-June, 1955, Philippa (in a Gershwin Festival conducted by Everett Lee) packed the famous Colon Theater in Buenos Aires twice in one week with the same program (1,000 standees). The next week in Cordoba, the anti-Peron center, the house was sold out days ahead. On the night of the performance, there were violent rumblings of the revolution which was to unseat Peron. Street demonstrations and political repercussions in the auditorium of the Teatro Del Libertador delayed the performance until 11 p.m.; but it ended at 2 a.m. with an ovation. In Rosario, the next stop, Philippa found her recital held up a day by a general strike. The recital was a success, although the country blew up next day (and those bombs were real ones). When she reached Buenos Aires, the city was in a state of siege. It took considerable diplomacy on the part of the American Ambassador, Albert Nufer, to get Philippa out of the country in time for concerts scheduled elsewhere when thousands of Argentine refugees were crowding the airport.

Large audiences in Rio de Janeiro, Santos, Sao Paulo, Montevideo, and Santiago, greeted Miss Schuyler enthusiastically, although some politicos and newspapers were caustic at the moment against the U.S.

Her present tour started on October 1 in Iceland, where she was sent by the State Department and ANTA on a military air transport, to play for the Keflauvik Air Base. After two concerts there, she proceeded to Akureyri, on the Arctic Circle, for an engagement with the Icelandic Music Society. In this quaint city surrounded by fjords, volcanoes, and geysers (which she reached after an 18-hour ride in a storm), her concert audience was said to be the largest in many years.

To Europe, then, for television and radio appearances in Frankfort and Munich, and recitals in Holland, at the Concertgebouw in Amsterdam and on the Hilversum Radio. One interesting reaction at a Dutch Reformed Church in Zandam, is worth noting: instead of applauding, the whole audience rose and solemnly bowed to her after each group.

In November came the Near East tour, with concerts in Turkey, Lebanon, Egypt, and a jaunt to Addis Ababa, Ethiopia. Addis Ababa, an ancient city of 350,000, healthfully perched 8,000 feet above sea-level, embowered with lush tropic blooms and eucalyptus trees, was in holiday dress with flags waving for the Silver Jubilee of Emperor Haile Selassie I. Philippa's first surprise was to be met at the airport by 100 Girl Scouts, then to travel through the streets where modern buildings shouldered round *tukals*, and Cadillacs shared the highway with mules and horse-drawn chariots. The Emperor had just presented his 18,000,000 subjects with a Constitution, and the city was crowded with visitors who had come to watch him pass in his golden coach drawn by six white horses.

Philippa found this a wonderful experience. Undoubtedly, Addis Ababan social registrants found the American artist equally wonderful. A breakfast reception hosted by American Ambassador Dr. Joseph Simonson, and SRO concerts at the Armenian Society and in the new YMCA hall, were topped off by a Command Performance for the "Lion of Judah" in the elegant music room of the palace. After requesting many encores, Haile Selassie personally decorated the pianist with gold and silver medallions.

Returning to Europe, Philippa appeared in Paris on December 11, with the orchestra of the Pasdeloup Music Association at the Palais Chaillot, conducted by Albert Wolff, to a gala audience of 2,500. This was her debut in the city and was broadcast. The same week she appeared in recital at the Salle Gaveau and on television. In January, she will be soloist with orchestras in Spain, Finland, Sweden, and Norway, before returning to the U.S. to appear with the Brooklyn Philharmonia on February 14.

"People everywhere have been so kind," Philippa reiterates. Possibly her own scintillating charm, the exotic beauty of her finely drawn face, and her superlative musical gifts have been factors in her success as a 20th-century *jongleur*.

"It all sounds marvellous, but what about hardships, upsets, unpredictable buffeting?" I asked. "Oh, no" Philippa said, deprecating such matters. "Travelling is wonderful, but only if you can come home between tours to rest and work, and see those you love." As this goes to press, the pianist is winging her way to Spain—new journeys, new triumphs. Happy Holidays and Happy Landings! M. C.

musical COURIER

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PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

CHIEF CRITIC AND EDITOR
Henry W. Levinger

MANAGING EDITOR
Warren Cox

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REPRESENTATIVES, NORTH AND SOUTH AMERICA:

CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: C. Sharpless Hickman, Apt. 106, 1330 N. Harper Ave., Los Angeles 46 (OLdfield 40307), editorial representative: Dorothy Bersin, promotion, 1354 N. Harper Ave., Los Angeles 46 (Hollywood 7-5191). SAN FRANCISCO: Mrs. F. H. Redewill, 1675 Euclid Ave., Berkeley 9. LOUISVILLE: H. F. Kuppenheim, 126 S. Maple St., Elizabethtown, Ky. MINNEAPOLIS: Norman Houk, 425 Portland Ave. CLEVELAND: Rose Widder, 1740 Coventry Rd. PITTSBURGH: Ralph Lewando, 121 Elysian Ave. BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. Adv. Rep.: Bernice Dubb Minot, 36 Pinckney St., Boston, Mass. CINCINNATI: Louis Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON, D. C.: Gene Fry, 98 Webster St., N.E. RIO DE JANEIRO: Celeno de Barros Barreto, Avenida Atlantica 4146 Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213. CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Robt. Fleming, 589 Highland Ave., Ottwa, Ont.; Eric McLean, 1600 Selkirk Ave., Montreal, Que.; J. W. Anderson, 88 Hillcrest Ave., Norwood. Man.: Ida Halpern, 3707 W. 37 Ave., Vancouver, B. C.

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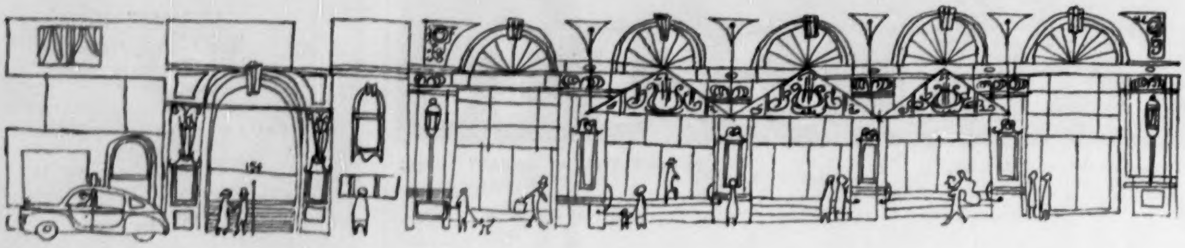
Seventy-fifth Year
January 1, 1956

ALONG 57th STREET



■ Time to wish Happy, Happy New Years. Last issue we had ourselves a time wishing Merry Merries, and that's how life is: just one golden occasion after another. But sometimes it's pretty difficult to see the gold for the smog. Who sent for it—smog? It's so thick along 57th Street this morning that Ubiquitous can scarcely see the keys on this machine (21 years old, this little Corona, and never been known to offer the right key yet. Happy, Happy New Year, you little old thing). . . . So we wish a New Year, quite Happy, to the discerning little one who decided to have Mozart compose a new symphony, just like that. We mentioned the "Linz" (in the **Walter** LP) last issue, but somehow "Linz" was transmuted to "Kinz." If Wolfgangerl doesn't mind, why should we? So it's *quite* a Happy New Year to the fiend who kinzed the Linz. And I'll stab him with his dear little proofreading pencil if he tries it again. . . . And it's a Happy to **José Iturbi** just because we heard a rumor late last night, and if that rumor is more than smog-born, Iturbi is going to need all the happy wishes he can garner. Also his best friends should tell him—NO! The rumor, which may be fact by the time you are reading this: José Iturbi is to take the turbulent place of **Joseph Rosenstock** at the **New York City Center.** Oh, that City Center! It had the chance of a lifetime when that old black magic, **Lincoln Kirsten,** was up and doing for it. But could the Center board get together and wish L.K. a Happy, Happy? So, what are you going to do now, Mr. Baum and chums? . . . And while we're Kirstenizing: the Happiest Happy Happy Happy (is **Harold Rome** writing this column today?) New Year to you and to your production (or is it more correct to say producing?) of **NBC-TV's "Magic Flute."** The "Flute" comes up this month (known everywhere as Mozart Month), and from where we sit, this production looks and sounds the flutiest. That old Rumor hath (she always hath, never had or has, she just loves to play old-fashioned, that Rumor) us believing that **Mattiwilda Dobbs** isn't going to be Queen of the Night in the NBC-TV show. Miss **Leontyne Price** continues, however, as Night's daughter, with the possibility of **Laurel Hurley** as Momma Night. . . . Happy, Happy to **George Marek** for the "Aida" he so diligently and imaginatively recorded for RCA Victor, in Rome. And Happy, Happy to **Goddard Lieberson,** maybe for the "Aida" he did not record in Rome for Columbia, but certainly for the "Oh Kay" he's just polished up—with **R&H's** own **Shirley Jones** star struck all over the disc. . . . Happy, Happy to **Womba Mae Kennedy,** Ubiquitous' own *mezzo cum laude.* Where are you, Womba Mae? Isn't **Mr. Bing** looking for you, too? Don't be downcast, child. Mr. Bing will surely seek you out. Happy, Happy to Mr. Bing and sincere wishes that he keep up the acrobatics. If he doesn't watch out he'll be receiving offers from "The Greatest Show on Earth." . . . Happy, Happy to **Caedmon,** the record co. with the fat record for issuing the spoken word. This is Caedmon's fourth anniversary. Our Contrib. Ed., who also works for *Mademoiselle,* named them, in his pages, some years ago: The Monsters. And that the two young females who are Caedmon are: the kind of monsters who dream a dream true—just like in "Peter Ibbetson." So it's Happy, Happy to them—they're living up to form, what with a disc whereon **Boris Karloff** reads Kipling stories, and another whereon **Dylan Thomas** reads more of his own beautiful verse. . . . And a Happy, Happy to **Bartok Records,** specifically **Peter Bartok.** We like to think of Peter Bartok working quietly away. Actually he labors so mysteriously that sometimes we wonder if there *is* a Peter Bartok. . . . And a great big Happy to **Irving Kolodin** for making America so record conscious. The job he does for *The Saturday Review* is the best job anyone is doing for any paper in the land. . . . And a Happy, Happy to **Margaret Hillis** because she has worked like (so why not be cliché?) a Trojan and made her **Concert Choir** into an excellent instrument. . . . Happy, Happy to **Claudio Arrau** and all the wishes in the world for the most glorious 1956. . . . Happiest Happy to **Paul Henry Lang** for his Sunday *Herald Trib* piece succinctly titled: "Manners at the Opera." This was a slash at the unbridled and maltimed enthusiasm of the "Met" audience during the **Mitropoulos-Tebaldi "Tosca."** Lang also slashed away at latecomers being trundled down the Met aisles. How come the Met doesn't learn from those dragons at Town Hall and those poor, tired, patient, charmers at Carnegie? . . . Happy, Happy to anyone who will bless Broadway with a new and marvelous musical. This is the best season Broadway's had in over a decade, but the Broadway musical scene is virtually non-existent. We went to the **R&H "Pipe Dream,"** and unfortunately we were stuck right in the center of a row, so we could not extract ourselves and run home fast. Some kind person had better tell **Helen Traubel** that she never will be Sophie Tucker and that she, Helen T., looked far better in Valhalla with the rest of the birds than she does in her R&H bagnio. There's nothing quite so embarrassing as seeing a nice girl making believe that she's a racy type. Miss T., dear, buckle on that old tin armor and leap up onto that old white horse again: those crags and peaks and Wagnerian rocks are lonely without you. And that old swan is amoultin' for you, honey. . . . And while we are on chanteusies, there was **Miss Eartha Kitt** on TV some days ago: she was Solemn Mae (get it?), at least that's how we heard it. And, boy, did she give muezzin cries and calls as she shed her crepe-georgette. Also: she got herself the most realistic John the Baptist's head we have ever, ever seen. Perfectly revolting. Somehow it seemed to linger on the screen for days. Ugh! Miss Kitt was more Katt than Kit in this shadowy version of "Salomé." But it was what the old-fashioned girls in our office call a "fun thing." (No Happies to the cretin who invented that). . . . Happy to **Toumanova** because we hear that she is to dance that "Salomé" at La Scala, the one which **Goltz** will sing, **von Karajan** conduct, the one they wanted **Nora Kaye** for. . . . Happy Happiest to Miss Kaye because she continues to be America's greatest, greatest (we could go on quite a lot but it's almost Jan. 1 right now) dancer. . . . So Happy, Happy New Year to all who have read thus far, thus long—even to the fiendish Ed. who kinzed the Linz and Lesd (pronounced "laid") the La. See you later in 1956. . . . Sounds like what we used to think of as the incredible world of tomorrow. The query of the year '56 will be: to **Lincoln Square** or—? . . . "That's all there is, there isn't anymore," as **Miss Ethel Barrymore** says. Happy New Year, Miss Barrymore—great young lady of the screen. Maybe you would like to sing at the Met? Rumor hath it that Mr. Bing is looking for you. Rumor hath it that he wants you for. . . . But we promised not to tell.

Ubiquitous

By GEORGE LONDON
Bass-baritone of the Metropolitan Opera Company

TODAY'S OPERA SINGER
HIS HERITAGE AND PROBLEMS

. . . the contemporary opera singer's struggle for security and artistic growth in a period of cultural decline may differ sharply from the glamorized conception held by the general public.

IF the contemporary opera singer has achieved a position of security, he has done so under the most trying conditions in history. Art flourishes with difficulty in the oppressive atmosphere of political crisis and controversy. The human spirit does not thrive well in a world of frenetic activity with menacing atomic clouds overhead. The artist is unavoidably caught in this maelstrom, and his yearnings for peace and tranquillity are frustrated from every side. Clocklike airline schedules make it possible for him to sing in Europe one night, and in America the next. High taxes and inflation force him, in his struggle for independence and security, into overbooked schedules which, in turn, bring him to the brink of complete physical and vocal exhaustion. These are among the purely circumstantial difficulties he must face. His musical heritage is his greatest obstacle.

Vocal art in its purest form had reached its height by the beginning of the 19th century. The emergence, thereafter, of romantic music made it impossible for the singer to be concerned only with vocalism unencumbered by the demands of a deeper interpretation. The greatest vocalists of all time were the "castrati," whose artificially heightened voices did not lend themselves to a wide range of emotions. Through the skillful application of all but forgotten or neglected techniques, they were capable of feats of vocalism which today stagger the imagination. With Beethoven's *Fidelio* the purely ornamental music of the Italian school received its death blow. Though this great work preserved much of the composer's classicism, its vocal declamation pointed the way clearly to the future music dramas of Richard Wagner.

Through Wagner, whose unquestioned genius and irresistible musical personality completely dominated his era, all previous conceptions of the vocal art were temporarily forgotten and abandoned. The Wagnerian tradition, with its fascinations cloaking its own destructiveness, was ably carried forward by such gifted disciples as Mahler and Richard Strauss. In the period of cultural decline which followed the First World War it was inherited by the so-called "modernists." These clung to Wagner's style of vocal declamation without possessing either his genius or the spiritual impetus to drive the singer beyond the normal boundaries of voice and vocalism. In the unequal battle against a cruel vocal line and an almost impenetrable wall of orchestral sound, the singer is the inevitable loser. The present low estate of the vocal art can be directly attributed to this style of composition. It is essentially a part of the contemporary cultural vacuum and points, in its sterility, to a vast and comfortless void.

As Wagner towered over the German operatic scene of his day, so in Italy did his contemporary, Giuseppe Verdi. Verdi, however, inherited the traditions of an entirely different musical culture. His forebears were the old masters of the 17th- and 18th-century Italian bel canto school. This operatic tradition began with Monteverdi and followed a direct line through Bellini, Donizetti, Rossini, Verdi himself, and splintered off with valuable if less original composers like Leoncavallo, Mascagni, and Puccini. In an era almost completely dominated by Wagner, the more simply orchestrated works of Verdi seemed very primitive by comparison. Yet his genius flowered and matured. It became apparent that this primitiveness was actually the unadulterated simplicity of great art. If Verdi was primitive, so was Mozart. For, like Mozart, he knew how to synthesize all his musical gifts, instinctively rejecting all invalid and unnecessary elements. His operas, in their indestructible unity, are as perfect as those of Mozart. If we take, for example, such a work as *Aida*, we cannot imagine even one note being altered, added, or deleted. This can hardly be said of any other composer of the past hundred years, including Wagner. Above all, Verdi understood and preserved the great traditions of the singer's art. Today his works are a beacon in the modern miasma of vocal decadence.

This, in brief, is the sum total of the contemporary singer's musical heritage. Yet, paradoxically, in the last thirty years the decline of the vocal art seems to have forced a compensatory improvement in general musical taste. One need only listen to operatic recordings made between 1890 and 1925 to realize that slovenliness and lack of discipline were the general order of the day. Exaggerated rubati, high notes overly sustained or capriciously injected, falsely employed appoggiaturas and other unnecessary embellishments, as well as crudely mispronounced foreign languages were more the rule than the exception. The revulsion against the decline of taste in all the arts, which characterized the late 19th and early 20th centuries, brought about, particularly in the field of musical performance, a highly necessary return to orderliness and classicism. Today's world-travelled opera singer must be both a musician and a linguist. Moreover, the modern opera singer is required to fit into the aesthetic frame demanded by a movie- and television-conditioned audience. The days of corpulence and semaphoric acting are past. As a result, an entirely new school of singing actors has developed. Its representatives are the foundation of every first-class operatic ensemble.

This picture of the contemporary opera singer's struggle for security and artistic growth in a period of cultural decline may differ sharply from the glamorized conception held by the general public. Yet, and perhaps even more important, there exists among singers today a nucleus of idealistic persons who are aware that a conscious dedication to art and humanity is at least as important as personal gain and nurtured vanity. It is this increasing awareness of the importance of the artist in modern society which gives him a special character different from that of his counterpart in earlier eras. It is this which develops in him the fortitude and resourcefulness to forge ahead despite material conditions and a musical heritage more taxing and more demanding than ever before.

CONGRESS DISCOVERS MUSIC

This factual report of Congressional interest in the arts during the last session of Congress seems especially fitting at this time when so many of those directly concerned with the future of the arts in this country are informed of their own government's participation in only a general way. The scope of Congressional interest, as set forth in this exclusive report on the 84th Congress, will surprise many. We hope it will inspire all who read it to keep abreast of legislation in behalf of the arts and to voice their opinions through their elected representatives. As a distinguished musician in his own right, teacher, music editor, government consultant, and Executive Secretary of the National Music Council since 1944, the author is eminently qualified to present such a survey. The National Music Council, founded in 1940 as a non-profit making corporation, numbers 44 musical associations of national scope, represents a combined membership of 800,000, and exists solely to further the art and industry of music in this country and, through UNESCO, abroad.

By EDWIN HUGHES

THE last session of Congress brought out a greater interest in government recognition of music and the other arts than has been evidenced in any previous session. More Senators and Representatives introduced bills in support of music and the other arts than ever before. There seems to be a general feeling stirring in our national legislative halls that the fine arts, including music, are a genuinely important part of our national culture. The First Session of the Eighty-fourth Congress saw the introduction of the following bills having to do with music and the other fine arts:

HOUSE OF REPRESENTATIVES

H.R. 21, Rep. Frank Thompson, Jr., Jan. 5

Creating a Federal commission to formulate plans for the construction in the District of Columbia of a civic auditorium, including an Inaugural Hall of Presidents and a music, fine arts, and mass communications center. H.R. 630 (Rep. Celler), H.R. 1822 (Rep. Metcalf), H.R. 1825 (Rep. Morrison), H.R. 2184 (Rep. Rhodes), H.R. 2446 (Rep. Wier), are identical bills. H.R. 1825, introduced by Rep. James H. Morrison of Louisiana, Jan. 10, was passed by the House May 9.

H.R. 631, Rep. Emanuel Celler, Jan. 5

To establish a program of grants to States for the development of fine arts programs and projects, including music, and for other purposes. H.R. 2210 (Rep. Thompson) is identical.

H.R. 2677, Rep. Frank Thompson, Jr., Jan. 20

Creating a Federal commission to study the copyright law and to make recommendations for its revision.

H.R. 3745, Rep. Hale Boggs, Feb. 8

To remove the excise tax on musical instruments, and for other purposes.

H.R. 4215, Rep. Frank Thompson, Jr., Feb. 18 (to supercede H.R. 21)

Creating a Federal commission to formulate plans for the construction in the District of Columbia of a civic auditorium, including an Inaugural Hall of Presidents and a music, drama, fine arts, and mass communications center.

H.R. 4316, Rep. Frank Thompson, Jr., Feb. 23

Relating to the payment of royalties on the rendition of musical compositions on coin-operated machines (juke boxes). S. 590 is identical.

H.R. 4698, Rep. Frank Thompson, Jr., Mar. 7

To establish a program of grants to States for the development of fine arts programs and projects, and for other purposes.

H.R. 4913, Rep. Burdick, Mar. 15

To provide for the establishment of the National Arts Agency.

H.R. 5040, Rep. Frank Thompsou, Jr., Mar. 17

To establish a program of cultural interchange with foreign countries to meet the challenge of competitive coexistence with Communism; to establish a Federal Advisory Commission to advise the Federal government on ways to encourage artistic and cultural endeavor and appreciation; to provide awards of merit for distinguished civilian achievement; and for other purposes.

H.R. 5756, Rep. Stuyvesant Wainwright, Apr. 20 (the Administration bill)

To provide for the establishment of a Federal Advisory Commission on the arts, and for other purposes.

H.R. 6654, Rep. James Murray, June 6

This bill, which was referred to the Committee on the Judiciary, relates to the rendition of musical compositions on coin-operated machines (juke boxes). It would amend the present law by striking out the following from Section I (e) of Title XVII, U.S. Code, Act of March 4, 1909, Public Law 349, Sixtieth Congress, Second Session: "The reproduction or rendition of a musical composition by or upon coin-operated machines shall not be deemed a public performance for profit unless a fee is charged for admission to the place where such reproduction or rendition occurs."

H.R. 6777, Rep. Torbert H. Macdonald, June 13

This bill, referred to the Committee on Education and Labor, provides, in its first portion, for the establishment of a program of cultural interchange with foreign countries to meet the challenge of competitive coexistence with Communism. Music would be included in the proposed cultural interchange.

Title II would grant Federal assistance to the States for the development of cultural programs and projects.

Title III would establish a Federal Advisory Commission on the Arts. The National Music Council, National Federation of Music Clubs, American Symphony Orchestra League, Music Educators National Conference, National Association of Schools of Music, American Society of Composers, Authors and Publishers, National Association of Radio and Television Broadcasters, American Guild of Musical Artists, American Musicological Society, American Guild of Organists and the Music Teachers National Association are among the organizations mentioned whose recommendations shall be considered by the President of the U.S. in appointing the members of the proposed Commission.

Title IV would make provision for the awarding by the President of awards for distinguished civilian achievement.

Title V would reduce the tax on admission to fine arts programs, including musical programs, to 5%, with no tax on admissions of fifty cents or less.

H.R. 6874, Rep. Frank Thompson, Jr., June 16

This bill, which was referred to the Committee on Education and Labor, is similar to H.R. 6777.

H.R. 7128, Rep. Frank Thompson, Jr., June 30

This bill, which was referred to the Committee on the Judiciary, would grant a Congressional Charter to the National Music Council.

H.R. 7609, Rep. Frank Thompson, Jr., July 26

This bill, which was referred to the Committee on Ways and Means, would exempt fine arts programs from the admissions tax. Fine arts programs are defined as: (1) lecture; (2) opera, symphony, ballet, concert of musical performance; (3) a drama or theatrical presentation; (4) any combination of the foregoing, performed in person within the place of admission. This shall not apply to an admission to a roof garden, cabaret, or other similar place.

SENATE

S. 590, Senators Kilgore (for himself), Kefauver, Morse, Langer, Barrett, Humphrey, O'Mahoney, Johnston, Payne and Neely, Jan. 21

Relating to the rendition of musical compositions on coin-operated machines (juke boxes). This bill is identical to H.R. 6654.

S. 1321, Senator Green, Mar. 4

Creating a Federal commission to formulate plans for the construction in the District of Columbia of a civic auditorium, including an Inaugural Hall of Presidents and a music, drama, fine arts and mass communications center. This bill is identical to H.R. 4215.

S. 1735, Senators Smith (for himself), Knowland, Saltonstall, Dirksen, Bricker, Allott, Potter, Bender, Bennett, Kuchel, Payne, Watkins, George, Byrd, Douglas, Thurmond, Anderson, and Bible, Apr. 19

To provide for the conferring of an award to be known as the Medal for Distinguished Civilian Achievement. (It is taken for granted that musicians, artists and writers would be eligible for such awards.)

S. 2662, Senator Lehman, July 28

This bill, which was referred to the Committee on the Judiciary, would grant a Congressional Charter to the National Music Council and is identical with H.R. 7128, introduced by Rep. Frank Thompson, Jr., in the House of Representatives. In introducing this bill at the request of Rep. Thompson, Senator Lehman addressed the Senate as follows:

"I introduce for appropriate reference a bill to incorporate the National Music Council. The proposed legislation would provide that a Federal Charter be issued to this great national organization which is composed of forty-five nationally active musical organizations with a combined individual membership of over 800,000 persons."

HOUSE JOINT RESOLUTION

H.J. Res. 341, Rep. Joel T. Broyhill, June 14

This bill, which was referred to the Committee on the Judiciary, would adopt a specific version of "The Star-Spangled Banner" as the national anthem of the U.S.A. A printed version of the music and words to the anthem accompanies this bill. Rep. Broyhill has informed the National Music Council that he would welcome suggestions as to the correctness of this text.

All of these bills are automatically carried over to the next session of Congress, beginning Jan. 1, 1956. Copies of any of these bills may be obtained by writing to the Senators and Representatives who introduced them, addressing the letters to the Senate or House Office Building, Washington, D. C. The National Music Council recommends that wide attention be given by musicians and music lovers to all the foregoing proposed legislation, and that they express their views on it personally by letters addressed to the members of the House and Senate who are responsible for its introduction. A considerable number of our legislators in Washington are now definitely interested in government recognition of the arts. In the past, musicians, particularly those interested in serious music, seem to have suffered from galloping lethargy in regard to national legislation and other events which should concern them deeply. Witness the discontinuance of the NBC Symphony Orchestra, which occurred because a mere trickle of letters of protest reached the broadcasting officials, as against a flood of fan mail constantly pouring in for commentators, announcers, disc jockeys, clowns, comedians, et al.

The National Music Council has been recognized as a potent force in American music through the introduction of bills to grant it a Congressional Charter by Senator Herbert H. Lehman of New York (S. 2662), and Rep. Frank Thompson, Jr., of New Jersey (H.R. 7128). The Senate bill will come up for consideration by the Senate Judiciary Sub-Committee, of which Senator Joseph C. O'Mahoney of Wyoming is Chairman. The other members of this Sub-Committee are Senators Price Daniel of Texas and Arthur V. Watkins of Utah.

In the House of Representatives the Charter bill will be considered by the House Judiciary Sub-Committee, of which Rep. James B. Frazier, Jr., of Tennessee, is Chairman. The other members of the Sub-Committee are Representatives Robert T. Ashmore of South Carolina, Patrick J. Hillings of California, Richard H. Poff of Virginia, John M. Robsion of Kentucky, and William M. Tuck of Virginia.

The passage of this legislation will give recognition to music such as the theater and drama now enjoy through the Congressional Charter given to the American National Theater and Academy. There are now some ten charters in effect for various other art organizations, but none for an active musical organization. Only through a widespread letter-writing campaign can this legislation be brought to the floors of the House and Senate and passed, since hundred of requests for charters are received in every session of Congress.

Rep. Emanuel Celler of New York plans to introduce early in the new session of Congress a bill similar to Rep. Thompson's bill for a Congressional Charter for the National Music Council. Rep. Carroll D. Kearns of Pennsylvania has also agreed to consider the introduction of a similar bill.

The record of the past session of Congress in support of the arts has been admirable. These accomplishments stand out: (1) Passage of a bill introduced by Rep. Frank Thompson, Jr., which more than tripled the appropriation for the Commission of Fine Arts in Washington, D. C., raising the amount allotted from $10,000 to $35,000. This Commission has to do largely with plans for new Federal buildings, statues, etc., in the District of Columbia; (2) Passage of a bill authorizing the formation of a commission to submit plans by February 1956 for a civic, cultural center, including a music auditorium, in Washington, D. C.; (3) Passage of legislation extending the President's Emergency Fund for a second year. Out of this fund come the amounts appropriated to American soloists and musical organizations for the extension of their foreign tours. In addition, there were hearings held on some fifteen bills having to do with the arts. These hearings are to be resumed during the next session of Congress.

The Committee on the Arts and Government, a citizens committee consisting of representatives from the various fields of the fine arts, including music, passed at its meeting of March 21, 1955, the following resolution in regard to Federal recognition of the arts:

"We welcome the President's statement, in his Message on the State of the Union, that he will recognize the establishment of a Federal Advisory Commission on the Arts. In view of the importance of the arts in our national life, we believe that they deserve adequate recognition by the Federal government.

"Since the arts are universal languages leading to greater understanding among nations, we believe that they should be fully used in international cultural exchange. We believe that the Federal government, in its activities in the arts, should draw upon the best professional knowledge and judgment; that any

(Continued on page 25)

THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

METROPOLITAN OPERA

"Andrea Chenier," Dec. 2, E — The splendors and sorrows of the French Revolution period set to sweet music were presented for the first time this season in the Umberto Giordani score. In the title role was Kurt Baum, singing magnificently and well matched by Zinka Milanov, in one of her happiest assignments as Maddalena. The great soprano was in lustrous voice with stingingly brilliant top notes and luminous pianissimos, and if there were any more applicable adjectives I would like to utilize them, as our Zinka gave the large, appreciative audience a great deal of tonal and visual pleasure. "La mámma morta" was a joy! The second-act duet between the two lovers was an operatic excerpt to remember in a season that has had and will have its dull moments. The role of Gerard, with the resounding aria "Nemico della patria," was made outstanding by the excellent artist Ettore Bastianini, who despite a certain dryness in vocal texture, warmed up in climactic passages. The baritone carries himself well on stage and makes an attractive figure. In the supporting cast were Martha Lipton, Rosalind Elias, George Cehanovsky, Gabor Carelli, Sandra Warfield, Salvatore Baccaloni, Alessio De Paolis, Osie Hawkins, Frank Valentina, Lawrence Davidson, Louis Sgarro, all dependables of the roster. Fausto Cleva conducted adequately. M. C.

"Faust," Dec. 9, E—Gounod's "Faust" in last season's new mise en scène by Peter Brook made its re-entry into the repertoire. All the objections vented then by this reporter against the staging still stand. By the same token, however, one has to acknowledge that Mr. Monteux directs the score with great delicacy if not with abundant dramatic impact. This year the title role was sung by Giuseppe de Stefano, who has rejoined the Metropolitan roster. His voice has exceptional sweetness and beauty, but for the more dramatic accents of this assignment he lacks power and therefore often resorts to pushing, which does not enhance the quality of his singing. Dorothy Kirsten as Marguerite sang beautifully. Though sometimes one could wish for more warmth, the fine vocal production and her tasteful acting made for an excellent stage delineation. Jerome Hines was Mephisto. His excellent vocal means are always evident, but his interpretation lacks demoniac power and a convincing suggestion of evil. Frank Guarrera as Valentine was excellent vocally and histrionically. Mildred Miller was pleasant to ear and eye as Siebel. Martha Votipka as Martha and Lawrence Davidson as Wagner completed the cast. The chorus (Kurt Adler, chorusmaster) and the ballet (choreography by Zachary Solov) did themselves proud. H. W. L.

"Tosca," Dec. 13, E — In the refurbished revival of Puccini's music drama the Metropolitan Opera put its best foot forward. A lot of work apparently went into the preparation of the performance, which was given with a stellar cast and under a famed conductor. In toto, the results warranted the investment, though there are some exceptions. They mostly concern the stage direction.

To start with the singers: Renata Tebaldi in the title role sings with taste, excellent vocal control, and is histrionically most persuasive. Her "Vissi D'arte" brought down the house and provoked an almost endless ovation. Richard Tucker is a convincing Cavaradossi. He stresses the lyric moments of his role more than its heroic aspects, is more the lover than the revolutionary. His duets with Mme. Tebaldi were a joy to listen to, as were his first and third act arias. Leonard Warren's Scarpia is a portrayal of evil character which repulses more by its oily smoothness than its brutality. Furthermore, he sings with restraint and ease. In the supporting parts, Clifford Harvuot as Angelotti gave a convincing sketch of the hunted conspirator; Salvatore Baccaloni invested the Sacristan with many of his so musical nuances; Allessio de Paolis and George Cehanovsky were the sleuths Spoletta and Sciarrone; Calvin Marsh was the jailer; Peter Mark, a boy, sang the shepherd.

Dimitri Mitropoulos was the guiding spirit of the performance. The orchestra sounded wondrously. One heard many details never encountered at earlier performances. Mr. Mitropoulos prefers slow tempi. These in this reporter's opinion, sometimes interfere with the drama of the stage and sometimes restrict the natural flow of the melodic structure. But the over-all impression was of great dramatic power and intensity.

In the well-planned sets of Frederick Fox, Dino Yannopoulos moved his cast with almost too obviously original ideas. The entrance of Angelotti occurs through the upper part of a church window. How this fugitive could have climbed the wall to get there unnoticed is anybody's guess. Also, the fun which the choir boys have with the Sacristan seems rather unbelievable, even in an Italian church at a time when they are not on official duty. Why is Cavaradossi accompanied into the torture chamber by a host of officials, when the score mentions three bailiffs? The Cantata of the second act is heard through a closed window and is shut off by lowering a curtain. The score indicates an accent for the shutting of the window. There were quite a few other deviations from the usual staging, not all of them advantageous.

But, undoubtedly, this new "Tosca" will be a hit of the Metropolitan repertoire for a long time. The glory of the music and voices overrode the less palatable innovations. H. W. L.

CARNEGIE HALL

Nathan Milstein, violinist, Nov. 20, E —Nathan Milstein's Carnegie Hall concert provided solid substantiation of his reputation for perfectionism and tonal purity. Tartini-Kreisler's Sonata in G Minor ("Devil's Trill") opened the program. The complete D Minor Bach Partita for unaccompanied violin was nothing short of spectacular, especially in the closing Chaconne, which moved inexorably to an amazingly impressive conclusion and displayed not only the player's supreme gifts, but the excellence of his instrument as well. The Brahms Sonata in A Major (Op. 100) neatly displayed pianist Arthur Balsam's equally excellent musicianship; the collaboration was masterful and satisfying. The program closed fierily and beautifully with the Bruch Concerto. J. L. B.

Sibelius 90th Birthday Concert, Dec. 4, A—UNISOMI ("World Peace Through World Music") Inc. and the Finlandia Foundation of New York under the patronage of H. E. Juho K. Paasikivi, president of the republic of Finland, offered this all-Sibelius program under the baton of Jussi Jalas, the composer's son-in-law and undoubtedly one of the finest interpreters of his works. Compositions from various stages of Sibelius' career—reaching from "The Lover" and Suite for Strings and Drums (Op. 14) to the Seventh Symphony (Op. 105)—were heard in interpretations which had the earmarks of authenticity. There is no need to reappraise Sibelius' contributions to the music of our time. From his early work to his last, no bar could have been written by anyone but Sibelius. The tone piem "Luonnotar" for soprano and orchestra, sung with fine vocalism and convincing musicianship by Mme. Sylvia Aarnio, the string suite, "The Lover," with its three beguiling lyric movements, the great vista opened by the Fourth Symphony and the rounded panorama of the Seventh, even the closing popular "Finlandia" are all chips from the same block and some of the most representative music written in our life time. The performance of the Fourth Symphony was given as a memorial to Olin Downes, late critic of *The New York Times* and one of Sibelius' stalwart champions. No more fitting tribute could have been devised. A large audience gave rousing applause to Mr. Jalas, Miss Aarnio, the Symphony of the Air, and the great composer himself. H. W. L.

> *Mr. Jalas' achievements were of a high order all evening, but what he did with the Fourth Symphony was especially notable. . . . The Symphony of the Air played brilliantly, with incisiveness and richness of tone.* H. T., N. Y. TIMES

> *Both the Fourth and the Seventh Symphonies received a performance that was notable not only for its warmth and fervor, but also for beautiful playing and exemplary accuracy.* P. H. L., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Dec. 4, A—The remarkable thing about George Szell is that he never ceases to do minor wonders with the music he conducts. His current appearance with the New York Philharmonic proves that once again he can take music that is well known to concert audiences and inject into it some unknown ingredients which give it new life. With regard to the purely technical aspects of his art he has few peers, and when he can work with Beethoven's 6th Symphony ("Pastoral") and the Leonore Overture No. 3 in the manner he does it is little short of amazing. Maybe it was the "uncalled-for" accelerando just before the trumpet calls, or maybe it was the slight lengthening of the string parts immediately following these distant blasts, but in any case, here is a Leonore No. 3 the like of which we have seldom heard. The Symphony fared in much the same manner, with the Andante a shade faster than is customary. It was just such little things as these which gave this concert its distinction. In the two Mozart works, the Andante for Violin and Orchestra (K. 261) and the Concerto for Violin and Orchestra (K. 216) Joseph Szigeti did not seem his usual self. His impeccable musicianship was omnipresent, but the bow scratchings and other extra-musical noises detracted from one's enjoyment of these charming works for violin. The concert as a whole was on a level which one does not often hear; sound musicianship and excellent musical taste dominated. W. C. H.

> *Mr. Szigeti's phrasing was refreshingly simple and direct. . . . If there was an occasional fluff in some of the lively passages, it did not seriously affect the over-all distinction of the interpretation.* E. D., N. Y. TIMES

> *The ways of both men with music of this sort are already well known and respected, and each was in his customary form.* A. H., N. Y. HERALD TRIBUNE

Boston Symphony, Munch conducting, Dec. 7, E—The concert started with a tribute to the late Arthur Honegger, a performance of the first move-

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ment of Honegger's Fifth Symphony. This noble and impressive movement made one aware of the irreparable loss music has suffered.

The official opener of the program was Brahms' "Tragic" Overture. Mr. Munch played the work in a tempo which deprived it of much of its emotional impact, but the orchestra sounded beautifully. The eagerly awaited N. Y. premiere of Walter Piston's Symphony No. 6, composed for the 75th anniversary of the Boston Symphony Orchestra, proved again the superb craftsmanship of the composer. The first movement, in sonata form, is more distinguished by its structural design than by its thematic content. The following Scherzo, on the other hand, is an orchestral tour de force, very much in the vein of Berlioz' "Queen Mab" Scherzo from "Romeo and Juliet." It would be difficult to praise its inventiveness too much. It glitters and sparkles, and the magnificent orchestra played the piece with incomparable virtuosity. The songful Adagio, which has warmth and lyricism, is followed by a husky bustling Finale which brings the work to a brilliant close. The composer, who was present, shared with his interpreters in the audience's acclaim. Schumann's Symphony No. 2, closed the program. H. W. L.

> [Piston Symphony] *An attractive symphony, one would be delighted to hear it again. Mr. Munch and his orchestra played it with fluidity, grace and a great deal of warmth.*
> H. T., N Y. TIMES

> [Piston Symphony] *This symphony is a major contribution not only to our own repertory, but to that of the international musical world.*
> P. H. L., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Dec. 8, E — Under guest conductor George Szell the Philharmonic celebrated Jean Sibelius' 90th birthday with the most effective reading of the composer's Second Symphony that this reviewer can recall. Mr. Szell demanded and received a rare degree of orchestral perfection. His interpretation had scope and intensity. Soloist for the evening was the cellist Edmund Kurtz, who played the Saint-Saens Concerto in A Minor and a recent work, Five Tableaux for 'Cello and Orchestra, from the pen of Bernard Wagenaar. The Wagenaar work is cut from the cloth of unashamed romanticism, is pleasant to the ear, conservative, and intimate. Excepting the technically demanding final section, the Five Tableaux was beautifully performed by Mr. Kurtz. The reading of the Saint-Saens Concerto was likewise convincing. The concert opened with Rossini's Overture to "La Scala di Seta." Accolades of praise are due conductor Szell for an evening of brilliant music making. G. W.

> *Mr. Szell's performance was all any listener could desire. It was broad in conception, well planned, precise*

in execution and gratifyingly unsentimental. H. C. S., N. Y. TIMES

[Five Tableaux] ***The music** was pleasingly melodic in vein, harmonically conservative, and the just proportion of the well wrought score between the solo and the ensemble was reproduced in the performance.*
F. D. P., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Dec. 11, A—George Szell's reading of Sibelius' Second Symphony in honor of the composer's 90th birthday was a most exciting experience for this listener. His interpretation was distinguished by clarity of structure and spaciousness of conception. The orchestra played with rare beauty. The entire performance was a fitting tribute to the great Finnish master.

Leon Fleisher was soloist in Beethoven's Second Piano Concerto. Although still youthful, Fleisher is one of our most impressive keyboard interpreters. His playing of the Beethoven work divulged not only his solid technical abilities but also the fact that he is an independent musical thinker who stamps his reading with the impress of his own personality. In his reading, the concerto had heroic implications without neglecting the lyrical. A brilliant performance of Weber's "Oberon" Overture closed the concert.
H. W. L.

The Little Orchestra Society, Dec. 14, E—Berlioz' "L'Enfance du Christ," the tender, bucolic oratorio by Hector Berlioz in the interpretation of Thomas Scherman's Little Orchestra Society, has become a Christmas rite as firmly established as are the yearly performances of Menotti's "Amahl and the Night Visitors" by the NBC Opera, or, in Europe, renditions of Humperdinck's opera "Hansel and Gretel." All three have in common a tenderness, simplicity, and emotional appeal associated with the Christmas season. A sold-out house listened to Berlioz' enticing music and the fine singing of the soloists—Helen Vanni, Leopold Simoneau, Martial Singher, and Donald Gramm. The New York Concert Choir (Margaret Hillis, director) handled the choral assignment. Mr. Scherman gave to the work the intimacy and lyricism it demands. He and his able helpers were deservedly applauded with great cordiality by an audience which gave itself to the spell of the composition and the adroitness of its performance. H. W. L.

In the light of the emotional experience offered by the music, critical considerations concerning attacks and releases, tone and quality are almost of secondary importance.
H. C. S., N. Y. TIMES

The orchestral performance realized the necessary delicacy of dynamic and musical shading and reflected the usually imaginative atmosphere which marked the presentation as a whole.
F. D. P., N. Y. HERALD TRIBUNE

N. Y. Philharmonic - Symphony, Dec. 15, E—Guest Conductor George Szell opened the concert with Dvorak's Symphony No. 2 in D Minor. Szell's affinity for this kind of music provided the listener with a special treat. The symphony abounds in beautiful melodies, and conductor and orchestra realized them fully. The concert closed with Ravel's "La Valse," a special tour de force of Mr. Szell. Rarely is the excitement, innate in this score, realized so fully, with every instrumental detail illuminated in oscillating colors. The audience was roused to an ovation.

Soloist of the evening was the youthful Israeli violinist Ivry Gitlis, who played Sibelius' Concerto for violin and orchestra in D Minor (Op. 47). Mr. Gitlis was preceded by very favorable accounts from his widespread tours in Europe. He did not, unfortunately, fulfill the high expectations entirely, though there was every evidence that he is a fine musician and technician. The Sibelius Concerto, a very Nordic piece, may not have been in accord with the emotional disposition of the Mediterranean soloist. One missed the inner kinship between work and interpreter. Also, there was not always a true sense of pitch. It would have been desirable to hear this obviously richly endowed violinist in another work, closer to his musical *ambiende*. The audience took Mr. Gitlis to its heart and showered him with applause.
H. W. L.

Mr. Gitlis . . . was a disappointing interpreter of the Sibelius concerto. One felt that he had little understanding of its texture or point of view. . . . Mr. Szell conducted the Dvorak symphony with his usual attention to detail and style.
H. T., N. Y. TIMES

. . . the whole concert . . . gave the impression that the players were anxious to have it come to an abrupt end. . . . Even the presence of a debutant violinist, the Israeli Ivry Gitlis, failed to galvanize the ensemble into the artistic status one expects from New York's leading symphonic group.
J. S. H., N. Y. HERALD TRIBUNE

Renata Tebaldi, soprano, Dec. 18, E—Renata Tebaldi made her first solo concert appearance in New York City before a musically impassioned audience that filled Carnegie Hall. Her program, which in no way followed the traditional recital pattern consisted of an opening group of familiar early Italian airs by Sarti, Scarlatti, and Caccini, a song by an anonymous composer, and a Handel aria, "Piangero la sorte mia," followed by a Mozart aria from *The Marriage of Figaro*, songs by Rossini, Bellini, Verdiarias, and songs by Martucci, Favara, Masetti, and Cantares. Martin Rich was a sympathetic accompanist.

Mme. Tebaldi gave evidence of vocal skill usually under superb control, especially throughout the medium range, although this same beauty and quality of tone was not always reflected in the forte passages of her extreme upper register. Despite her dependence upon the use of a word book, the artist projected the first group of early 17th- and 18th-century works with faultless interpretative effect. Her command of the pianissimo in sustained, floating phrases made possible an exquisite delicacy of subtle coloring and expressiveness. The limpid clarity of vocal release which highlighted these and other offerings, including Rossini's "La Promessa," Verdi's "Stornello," and the brilliant "Vanne, O rosa fortunata," made for some of the most delightful moments on the evening's program. Her rendition of the "Ave Maria" from "Otello" was a masterpiece of legato singing; unfortunately the mood at the end was considerably dissipated by an outbreak of impetuous audience applause before the concluding Amen. Commendable singing and artistry continued throughout the program. L. C.

Her taste throughout was exquisite, and she sang both operatic arias and folk songs with the same degree of refinement. R. P., N. Y. TIMES

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> *. . . the soprano's singing was admirable both for its quality and for its remarkable control of volume. . . . As a concert artist, Mme. Tebaldi displayed a genuine while not fully developed talent, from an expressive point of view.*
> F. D. P., N. Y. HERALD TRIBUNE

Oratorio Society of New York, Dec. 19, E—This presentation of the time-honored "Messiah" was the New York Oratorio Society's 132nd offering of Handel's important and moving work. As in past years, Alfred Greenfield conducted in a spirit of devotion and with splendid musicianship the large chorus and accompanying orchestra of the Society. George Volkel was at the organ. A responsive, capacity audience was in attendance.

While a large portion of the choral work was clearly defined in execution and inspiring in effect, there was also occasional evidence of an unusual heaviness in the musical and tonal flow, and a blurring in dictional projection that departed somewhat from the former high levels of choral spontaneity. On the other hand, many of the choruses were brilliantly sung.

The soloists — Arabella Hong, soprano, Gladys Kriese, contralto, Robert Reid, tenor, and John MacDonald, bass —gave to their respective assignments a compelling earnestness. Much of the music revealed by the solo "versions" used on this and other occasions, although from the pen of the same great composer, together with the tempi allotted to them, are not of his best for the purpose intended. They are less appropriate for the true and reverent exploitation of the text and are not as grateful for the voice as the arrangements, perhaps a little time-worn, that have proved their worthiness to be heard and have become more or less traditional. Among others, the versional arrangements of the "Rejoice Greatly" and "He was Despised" are cases in point. L. C.

> *The redeeming feature of the performance was its technical polish. . . . The choristers in fact had everything except enthusiasm.* J. B. N. Y. TIMES

> *This attitude and style of performance may have been appropriate in the Victorian age, but we must rescue this music from its possessive friends and restore its grandeur and gentleness, its ingratiating lyricism and its sensuous warmth.*
> P. H. L., N. Y. HERALD TRIBUNE

TOWN HALL

Carol Brice, contralto, Dec. 4, A—Ten years after her debut at Town Hall, Carol Brice, an excellent contralto, was heard in recital in the same auditorium in a distinguished program which included Vivaldi's "Stabat Mater," Buxtehude's "Jubilate Domino," six seldom heard Hugo Wolf songs, Beethoven's "Ah, Perfido" aria, an interesting group of Christmas songs, a first local performance of Irving Mopper's "Four Preludes for Voice and Piano," "Night of Stars" by Clarence Loomis, and Louie White's "Psalm 150."

For the most part, the contralto's rich and colorful voice showed to advantage, and at all times she revealed a depth of sincerity, musical imagination, and remarkable artistry in her interpretative endeavors. The "Stabat Mater" was projected with appropriate reverence, although there were evidences of tonal breathiness in the lower ranges that somewhat marred an otherwise fine exhibition of singing.

The Wolf group, including an especially sympathetic and beautifully sung "Herr, was trägt der Boden hier," was presented with all the refinements of good Lieder style. A large portion of the music of the difficult "Ah, Perfido" aria Miss Brice sang with skill and effective dramatic effect, although the exacting tessitura of the concluding pages of this work appeared to present the voice with technical difficulties. The group of Christmas songs brought Miss Brice more intimately in touch with her audience, and the unaccompanied "Po Lil' Jesus" was portrayed in terms of splendid vocalism and emotional expressiveness. In the concluding group, the four brief songs of Irving Mopper gave opportunity for effective contrast.

Jonathan Brice at the piano played masterly accompaniments. Sheppard Coleman provided the violoncello obbligato for the Buxtehude number.
L. C.

> *. . . Miss Brice showed how beautifully and expressively she can sing when not striving for immense tone.*
> J. B., N. Y. TIMES

> *Vocal color and generous volume were impressively exhibited with a few tonal imperfections. . . . Such drawbacks diminished as the recital advanced. Expressive sincerity was apparent throughout. . . .*
> F. D. P., N. Y. HERALD TRIBUNE

Alton Jones, pianist, Dec. 4, E—Alton Jones' Town Hall concert was a pleasing miscellany of music of all sorts and centuries, from Benedetto Marcello to Joseph Haydn, from Johannes Brahms to Vincent Persichetti, whose Sonatine No. 3 was given a premiere performance of beauty and delicacy.

The performer handled with intelligence the problems of Brahms' Sonata in F-sharp Minor and Robert Schumann's "Humoresque" (Op. 20), and individual passages displayed sensitivity.

Two of the best performed works were a rarely heard Sonata in D Major by Haydn and some characteristic Rumanian Folk Dances by Bartok, in which lyricism with rhythmic virtuosity alternated. Works by Galles, Soler, Rachmaninoff, and Chopin completed the program, one of great variety and charm. J. L. B.

> *Alton Jones . . . played music of the eighteenth and twentieth centuries with real delight.* E. D., N. Y. TIMES

> *He played the Haydn Sonata . . . with . . . great care. . . . And some of his finest work occurred in the three pieces that preceded the Haydn. . . .*
> R. B., N. Y. HERALD TRIBUNE

New York Concert Choir, Dec. 5, E—Margaret Hillis once more presented a program exemplifying the same high level of content and performance concert goers have learned to expect of her and her associates. It was the second event of the New York Concert Choir's current subscription series and it listed five interesting works, including Josquin des Pres' seldom-heard "Salve Regina," Franz Schubert's Mass in A-flat Major, the "Friede auf Erden" of Arnold Schoenberg, 19 Children's Rhymes by Leos Janacek, and the "Sept Chansons" of Francis Poulenc. The New York Concert Orchestra added greatly to the success of the evening. Miss Hillis, the highly talented and devoted leader of the Choir, again conducted the entire musical presentation on a superior level of artistic excellence.

It was a lengthy program, with some outstandingly beautiful choral singing in the concluding number—the Poulenc a cappella "Sept Chansons." The featured work of the evening was the long Schubert Mass, scored for chorus, orchestra, and soloists. Here the choral work, particularly in the quietly voiced portions where a warm, well-balanced vocal quality dominated, was expressive and reverent in its approach. To Arnold Schoenberg's "Friede auf Erden," one of his earlier works, Miss Hillis gave a serious and sympathetic reading. Various chorus members were given an opportunity to sing short solo and unison passages in the fantastic and appealing "Children's Rhymes" of Leos Janecek set to the accompaniment of woodwind, piano, double bass, drum, and ocarina. The various parts were well projected, providing much entertainment for a receptive audience. The eleven capable soloists of the evening were drawn from the ranks of the chorus. L. C.

> *. . . the concert . . . showed how effectively and with what originality such contemporary composers as Schoenberg, Janacek and Poulenc have written for chorus.*
> R. P., N. Y. TIMES

> *It was, in all, an absorbing evening of a kind that one has come to expect from Miss Hillis and her enterprising troupe.*
> J. S. H., N. Y. HERALD TRIBUNE

Sontag Sinfonietta, Dec. 7, E—The New York debut of the Sinfonietta was an auspicious one. Playing with a warm and delightful tone, the 13-member group offered a diversified program. Featured as the novelty of the evening was Gordan Jacob's Bassoon Concerto, which in the two rapid movements demonstrated the contrasting colors and fluidity of an instrument which usually is regarded as the "um-pah" of a small orchestra. This work was cleverly designed to give the bassoon soloist every opportunity for excellent playing, on this occasion magnificently done by Bernard Garfield. More familiar numbers included the Pergolesi Concertino in G and Mozart's Divertissimo in D; the new ones included Arensky's romantic Variations on a Theme of Tchaikovsky and Hindemith's Three Pieces for Strings. Under the musicianly guidance of Wesley Sontag, the chamber group achieved clarity, unity, accuracy, and nuance. M. C.

> *Bassoon literature . . . has been considerably enriched by Mr. Jacob's concerto.*
> J. B., N. Y. TIMES

> *. . . the group is distinguished for a certain purity of tone, a sonority mellow and warm and for a careful regard for niceties of pitch. . . . [Bassoon Concerto] . . . it is a blithe and agile work, extremely conservative in its harmonic leanings and cleverly designed for its soloist.*
> J. S. H., N. Y. HERALD TRIBUNE

Conchita Gaston, mezzo-soprano, Dec. 8, E—This handsome young singer impressed her audience with the natural beauty of her voice; she showed an intelligent understanding of mood values and the meaning of text, but was handicapped by a faulty vocal "method" and, try as she did, was not in command of technical resources. Despite some erratic work, she gave an interesting delineation of the Schubert group, all of which may be splendid numbers for her under more favorable circumstances. The Mahler songs were among the best sung on the program. On the list were compositions of Nin, Granados, de Falla; a French group of Ravel and Debussy; and five songs in English, mostly lightweight but charming. Arpad Sandor was the excellent accompanist. M. C.

> *She showed great promise but also a clear need to develop her highest and lowest range as well as a greater variety of color and style.*
> E. D., N. Y. TIMES

> *It would be . . . an impressive dramatic art, had she the vocal power, as well as variety, to do complete justice to such masterpieces of the literature as "Die Junge Nonne" and "Der Erlkoenig" of Schubert.*
> R. B., N. Y. HERALD TRIBUNE

N. Y. U. Glee Club, Dec. 9, E—The New York University Glee Club, conducted by Alfred M. Greenfield, was heard in its 26th annual concert presenting a program of choral music from 16th-century compositions to excerpts from Richard Rodgers "Oklahoma" and "South Pacific," and closing with the familiar "The Palisades" of Genns-Woodruff. An outstanding feature of the evening was a group of five Welsh songs, sung in their native tongue, in which Richard Gold participated as soloist.

The singing of the young collegians was of excellent quality, spontaneous, and well balanced, while the attacks, releases, and pianissimo passages were ably fashioned under Mr. Greenfield's competent direction. Assisting artists were Parrie Lee, harpist, and Alvin Glick, pianist. The vocal soloists, drawn from the chorus, were John Schmerling, Eris Yavits, and Morton Sobel. Edward Adelson, student leader of the glee club, conducted effectively a portion of the last group on the evening's program. Altogether, it was a typical college glee club concert on a high level of presentation. L. C.

Ray Dudley, pianist, Dec. 11, A—The youthful Canadian pianist can be proud of a successful and impressive debut. He is not a virtuoso type who sways public favor by brilliant technical achievements. He is a solid pianist, in the technical sense, a fine lyric talent, and a miniaturist of distinction. Open-

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ing with Bach's Partita No. 4 in D Major, he then played Schubert's Sonata in A Major (Op. 120) with insight, a fine singing tone, and brilliance in the demanding passage work. The work sang under his fingers and held together—no mean achievement. Schumann's Toccata in C Major (Op. 7) we would like to have heard played with more abandon, but here again it was the musical content which was clearly exhibited. Three works by Fauré showed Mr. Dudley at his best. Here he could dwell on the lyricism of these beguiling piano pieces, and he played them with persuasive elegance and deep emotional attachment. Two works by Canadian composers, Coulthard's Etude No. 3 (Toccata) and Champagne's "Quadrilha Brazileira," opened the last group of the recital, which closed with Scriabin's Prelude in E Major and Etude in D-sharp Minor. The audience was most appreciative.

H. W. L.

> *Mr. Dudley gave a commendable account of himself in the Schubert Sonata in A, Op. 120, and in a Fauré group.* J. B., N. Y. TIMES

> *Mr. Dudley's playing of the Bach and Schubert works was direct, precise, clear in tone and graceful in detail. These qualities . . . did not give the sonata the warmth and tenderness it calls for. The aristocrátic reserve of Fauré's Theme and Variations suited the pianist's temperament better. . . .* A. H., N. Y. HERALD TRIBUNE

Lois Marshall, soprano, Dec. 11, E—The return to Town Hall of Lois Marshall, Canadian soprano, for her third recital in that auditorium gave evidence of the singer's growth in artistic stature and vocal capacity since last heard here. The voice has become more vital and expansive and is uniform in quality, with the possible exception of some loss of warmth in the extreme upper reaches. The audience was an enthusiastic one, responding with fervor to the soprano's impressive delivery of an interesting program consisting of the Mozart Motet "Exultate, Jubilate," four songs of Mahler, Schubert's "Der Hirt auf dem Felsen," Debussy's "Fête Galantes," two excerpts from Gerald Finzi's "Dies Natalis," and "In questa Reggia" from Puccini's "Turandot." Weldon Kilburn was the skillful and sympathetic accompanist.

Miss Marshall gave to the moods of bitterness and joy in the four Mahler songs a textual understanding, vocal fluency, and command of emotionalism seldom heard in these songs. A commendable tonal elasticity throughout the fast-moving notes of the "Exultate Jubilate" Motet, coupled with an interpretative sense of the reverent, made the group outstanding. In Schubert's "Der Hirt auf dem Felsen," Miss Marshall was fortunate in the assistance of clarinetist David Glazer, who made the trio so effective that an encore had to be added. The native styling of the Debussy songs and the subtle expressiveness given them, particularly the "Clair de lune," proved a distinctive feature of the program, while the "Turandot" aria was sung with an authentically operatic projection of intensity. The entire evening elicited admiration for a serious, sterling artist.

L. C.

> *Seldom does one hear a singer who can combine such intensity of outpouring with such scrupulous musicianship.* R. P., N. Y. TIMES

> *All in all, Miss Marshall is an ebullient singer, an artist whose joy in making music communicates with vivid directness.* J. S. H., N. Y HERALD TRIBUNE

Musicians Guild, Dec. 12, E—Following their established principle of mixing contemporary music with older works, the Musicians Guild opened its 10th season with Brahms' Piano Quartet in C Minor (Op. 60), played by Artur Balsam, Joseph Fuchs, Lillian Fuchs, and Leonard Rose. It was an inspiring performance, beautiful in detail and with convincing immersion in the spirit of the work by all participants. The ensemble was faultless in balance and musicality.

The featured work on the program was the world premiere of Jan Meyerowitz' String Quartet. The more we hear of this composer's work, the more we are convinced that he is one of our important contemporary composers. Neither a 12-tone addict, nor a member of any other "school," Meyerowitz' music is genuinely inventive, melodically rich, and technically adroit. The Quartet, which was excellently interpreted by the Kroll Quartet (Messrs. Kroll and Graeler, violin; Mankovitz, Viola; Twerdowsky, cello), abounds in passages which warm the heart and sing. It was generously received, and composer and executants took many bows.

After intermission Joseph and Lillian Fuchs played Mozart's Duo in B-flat, No. 2, for violin and viola. The concert closed with a telling reading of Beethoven's Quartet in C (Op. 59, No. 3) by the Kroll Quartet.

H. W. L.

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> *. . . a consistently fine and often exciting concert. . . .* [Meyerowitz' Quartet] *. . . a pleasantly melodious work, somewhat conservative in its harmonies and restrained in feeling.*
> E. D., N. Y. TIMES

> [Meyerowitz' Quartet] *. . . a definite expressive atmosphere, especially in its elegiac closing movement; it is also well knit in the use of its basic thematic ideas. . . . But the instrumental density was not varied enough, and the range of instrumental timbre could have been wider.*
> R. F. P., N. Y. HERALD TRIBUNE

American Opera Society, Dec. 13, E—A double bill was presented by the American Opera Society, which included a semi-concert version of "Il Combattimento" of Monteverdi and the 17th-century opera "Dido and Aeneas" by Henry Purcell. The conductor for both works was Arnold U. Gamson.

The Monteverdi "opera," so styled, centers around a lengthy narration, broken into at a number of points by the characters involved in the story. The Narrator was Elena Nikolaidi, who maintained skillfully the rather trying role with an abundance of excellent singing. Ellen Faull as Clorinda, and Rawn Spearman as Tancredi, were effective in their respective assignments.

The "Dido and Aeneas" of Purcell occupied the second portion of the program. The five solo singers were given a splendid background by a small, well-trained chorus of 15 singers, a 16-piece orchestra, and harpsichord. Miss Nikolaidi was regal and beautifully poised as Dido, Queen of Carthage, and her singing of a high order throughout, although at times it seemed as though Purcell's music was not completely kind to this fine artist's voice, particularly in the tessitura of the upper register. Paul Franke's performance as Aeneas was a convincing one, and his English declamation, the best of the evening, understandable and enjoyable. Ellen Faull as Belinda and Sandra Warfield as the Sorceress, contributed dramatically and vocally in generous fashion to the evening's success. Rawn Spearman earned applause for his rendition of the Sailor's song, while Lynn Clarke, singing from the chorus, was heard to advantage. Mr. Gamson conducted the orchestra and singers with sensitive musicianship, and the chorus sang with precision and warmth. L. C.

> *. . . Mme. Nikolaidi . . . was impressive both as a vocalist and as an actress. . . . Paul Franke was a notably musical Aeneas. . . . Miss Faull negotiated the difficult role of Belinda with skill and tones of freshness and purity. Sandra Warfield was an effectively baleful Sorceress, and Mr. Spearman evoked applause for his singing of the sailor's song.*
> R. P., N. Y. TIMES

> *While the evening was not nearly as successful as some of the American Opera Company's other productions, everyone was well entertained. What was missing was a certain feeling for space and poise; one number followed the next one with an almost relentless haste.*
> P. H. L., N. Y. HERALD TRIBUNE

Robert McFerrin, Dec. 14, E—One of the seasons most impressive song recitals to date was that of Robert McFerrin, Metropolitan Opera baritone. His program, an interesting one, opened with a group of Bach, Cesti, Purcell, and Stradella works, followed by "The Creed of Pierre Cauchon" from Dello Joio's "The Triumph of Joan"; four Schubert songs; the "Eri tu" of Verdi; Duparc, Fauré, and Ravel songs; and a concluding group of Negro Spirituals. Carroll Hollister played musicianly accompaniments.

Throughout the entire program Mr. McFerrin proved a sensitive, articulate musician, with outstanding interpretative skill and stylistic tendencies. While his is not a voice of great sonority, especially in the extreme lower range, it has a sturdy middle and a high ringing top which are sufficient for dramatic utterances. The artist's uniform command of the vocal line, coupled with his innate sensitivity to intimate textual intent, make possible an easy transition from the larger voice to shaded, quiet singing, not always heard in our concert halls today. In the pianissimo passages the vocalism at times indicated a subtle loss of normal overtone, resulting in a slight degree of tonal dullness.

The 17-century "Intorno all'idol mio" was sung by Mr. McFerrin with a beauty of line and exquisite shading which brought into relief the tenderness and delicacy of the text; likewise his projection of the French group. The Purcell aria, "Ye Twice Ten Hundred Deities," was handled in dignified style and a vocal dramaticism worthy of the old English work. In the dramatic aspects of the trying but interesting "The Creed of Pierre Cauchon" from Dello Joio's "The Triumph of Joan" the baritone made use of his full vocal strength, imagination, and dictional resources with success. In the Schubert group, the difficult and lengthy "Der Zwerg," the singer met the emotional demands with an intelligence and vocal skill that were highly commendable. L. C.

> *Mr. McFerrin has a splendid natural voice that has been polished by sound training . . . but the voice does not yet have the perfectly evened-out legato which all singers strive for, and a few attain.*
> J. B., N. Y. TIMES

> *In almost everything that he sang he was always the informed stylist, the musically adroit interpreter. . . . Several times during the evening one noted that Mr. McFerrin's highest and lowest tones are not quite his best. Nor is his mezza voce of truly lovely quality.*
> R. B., N. Y. HERALD TRIBUNE

Trapp Family Singers, Dec. 15, E—In the first of its three New York farewell performances, the well-known Trapp Family Singers followed the familiar pattern of former appearances, under the direction of the Very Reverend Franz Wasner. The program consisted of charming madrigals, motets, Christmas carols, and instrumental music played on recorders, the viola de gamba, and virginals. The well-balanced ensemble did not strive for volume, but was simple and straightforward in style. The mark of ultra-professionalism was pleasantly lacking, and sophistication was replaced by sincerity of endeavor and a clear, artfully projected tonal sweetness and diction. The group of Sacred Music, composed of a Gregorian Christmas Hymn and works by de Lassus, Byrd, Eberlin, and Jacob Handle, was sung in a spirit of appropriate reverence and with appealing vocalism that gave an air of graciousness and beauty. Short speeches by Baroness von Trapp provided interesting interludes in the program. L. C.

> *Its gentle music-making (coupled with a gentle but very effective kind of showmanship) has brightened the New York Christmas season for a long time.*
> H. C S., N. Y. TIMES

> *As always, an aura of sincerity, sweetness and purity emanated from everything they did, transporting one momentarily from the mundanities of the workaday world.*
> A. H., N. Y. HERALD TRIBUNE

Frances Burnett, pianist, Dec. 18, E—First performances of two works added interest to this New York debut recital. Nikos Skalkottas's Passacaglia (from 32 Piano Pieces) maintains a style with a Schönberg ring, though more nearly tonal and melodic. A Suite for Piano by Forrest Goodenough (dedicated to the player) consists of five movements in the style of MacDowell. While both were well played, they of-

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fered little of musical substance.

Miss Burnett performed with varying degrees of effectiveness the many sections of the most ambitious work she undertook, Brahms's Variations and Fugue on a Theme by Handel, but generally showed herself as a fundamentally good musician. Better assimilated by her were four preludes by Rachmaninoff. Three Scarlatti sonatas were pleasingly performed, and the program closed with a vigorous Busoni transcription of a Bach, Toccata, Adagio and Fugue. Miss Burnett generally impressed us as a sensitive, capable, but unimaginative musician. J. L. B.

> ["Handel" Variations] . . . *one felt the pianist was too preoccupied with the purely mechanical problems of the work to do it musical justice.*
> J. B., N. Y. TIMES

> *Miss Burnett's ideas seemed more than valid, but nearly all were conceived in terms of an heroic virtuosity she does not possess.*
> A. H., N. Y. HERALD TRIBUNE

MANA-ZUCCA Sarli

HUNTER COLLEGE

American Symphony of New York; Enrico Leide, Maurice Nobleman, conducting, Dec. 9, E—A large, brilliant audience filled the hall for this concert that offered as an especial feature the premiere performance of Mana-Zucca's Violin Concerto, with Joan Field as soloist. The program commenced with "Finlandia," Enrico Leide conducting this tribute to the 90th birthday of Jan Sibelius. The following Dvorak Symphony No. 4 in G Major was briskly and effectively led by Maurice Nobleman, associate conductor of the ensemble. The focus of interest was, naturally, on the new work, a three-part composition superbly scored for solo instrument and orchestra. It appeared to be a real contribution to the violin repertoire. For a top-flight violinist (which is a requirement) it is a work of sheer delight, offering every opportunity for pyrotechnical virtuoso playing plus long-ranged, sweet-voiced cantilena. Joan Field, one of the best of the younger instrumentalists, played magnificently. The vibrant tones of the solo violin soared with clarity and warmth above the orchestral texture, and the intricate patterns were delineated with a precision that was a joy.

Mana-Zucca displayed again her unique gift for balanced design, occasionally spectacular but always elegant, and her expert understanding of the grand style in orchestration. The Concerto opened with a strong, direct first theme, sounded by chimes. This motif, picked up, celebrated, interwoven by instruments, solo and in choir, made the Allegro Con Fuoco, the first movement, exciting with nuances of colorful sound. While keenly alive to modern idiom and flexible in its use, Mana-Zucca is not afraid of melody, and there was eloquent beauty in the orchestral passages of the second movement, the Andante Con Moto. And the closing Allegro Con Ritmo e Burlesca, swift, gay and climactic, brought the audience to its feet with cheers and a tumultuous ovation. M. C.

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New York Chamber Ensemble, Dec. 11, E—New York's musical life has been enriched, since 1951, by the concerts offered by the Philharmonic Chamber Ensemble. This group is made up of members of the N. Y. Philharmonic, who share with us their "busman's holiday" as they present chamber works seldom played because of their unusual instrumentation. Under a new name, the New York Chamber Ensemble, the group opened its fifth season with a concert that can only be described as a jewel.

There was not a weak spot in the entire program. Beethoven's Septet (Op. 20) and Virgil Thomson's First Violin Sonata made up its first half. (Mr. Thomson, at the piano, joined violinist Leon Temerson in the performance of his own work, and left little doubt that he is interpretor par excellence of his own music.) After intermission Dimitri Mitropoulis led the ensemble in two of Darius Milhaud's miniature Symphonies, Nos. 2 and 5, and the concert was brought to a sparkling conclusion with Mozart's Serenade No. 12 for Winds (K. 388). S. R.

> [Milhaud Symphony] *The vitality of their performance matched the gaiety and bravado of the brief but colorful score.* . . . [Thomson Sonata] *While it is more sober in color it has a similar wit, ingratiating melody and fastidious workmanship.*
> E. D, N. Y. TIMES

> *The talented players gave well integrated and revealing interpretations under Mr. Mitropoulos' direction. . . .*
> F. D. P., N. Y. HERALD TRIBUNE

OTHER CONCERTS

Obernkirchen Children's Choir, Dec. 10 (T), A.

The Chamber Music Circle, Dec. 11 (CRH), A.

Mary MacKenzie, contralto, Dec. 13 (T), A.

NEW YORK NOTES . . . .

WQXR has commissioned the well-known music authority **Herbert Weinstock** to write and broadcast a series of 26 programs covering the entire musical career of Mozart. The programs to be heard over WQXR every Saturday evening from 9:05 to 10 o'clock, January through June, are designed to be authoritative yet informal. . . . **Margaret Hillis** will conduct the premiere performance of a new one-act opera at the opening concert of the 1956 "Twilight" series on Jan. 7 at 5:30 in **Lauretta Mennone,** soprano; **Howard Fried,** tenor; and **Willie Thomas Jones,** baritone. . . . For the first time outside of Russia, the Shostakovitch String Quartets No. 4, Op. 83 (1949) and No. 5, Op. 92 (1951), and the Glière String Quartet No. 4, Op. 83 (1943) will be heard at the Museum of Modern Art on the evenings of Feb. 20, Mar. 5 and 26 at 8:30. The **Claremont String Quartet—Marc Gottlieb, Vladimir Weisman,** violinists; **William Schoen,** violist; and **Irving Klein,** cellist—will perform these works in cooperation with **Leeds Music Co.** in a series of concerts which will also include the Dohnanyi Quartet No. 3, the Reger Quartet No. 5, and the Toch Quartet, Op. 70.

THE NATIONAL SCENE

CINCINNATI

■ Highlighting recently aroused interest in contemporary music was the first concert of a series sponsored by a group of Cincinnati music lovers who are concerned with bringing the latest developments in music to an enlarged audience. In the aristocratic environment of the Taft Museum on Nov. 30, Eugene Hemmer and Jeno Takacs (the latter a member of the College-Conservatory of Music of Cincinnati) presented world premieres and first American performances of several of their own compositions. Hemmer was represented by a Nocturne for Violin and Piano, a Duo for Violin and 'Cello, and a Fugue and Aubade for Voice, Violin and 'Cello; Takacs was heard in his own Sonata for Trombone and Piano, and in a Partita for Piano. He also played Four Dialogues by Bartok (Piano). Other composers on the program were William Bergsma, Theodore Chanler, and Leonard Bernstein. Arnold Schatz, violin, Robert Graham, 'cello, and Patricia Morgan, soprano, were the assisting artists at this unusual concert.

The work of Rolf Liebermann made its first appearance in Cincinnati at the eighth pair of symphony concerts (Dec. 2-3). His "Furioso," a motor-driven framework for an almost romantic, contrasting middle section, galvanized the beginning of a rather heterogeneous program, whose chief interest lay in the first local appearance of Joseph and Lillian Fuchs. The rhapsodic, sensuous appeal of the Chausson Poème for Violin and Orchestra received full scope at the hands of the brother-half of this artistically acclaimed duo. Miss Lillian Fuchs, for her part, played the solo viola in Vaughan Williams's contemplative "Flos Campi" with luscious tone and in a mood of self-effacement. The expertly trained Ohio Wesleyan University Chorus provided a vocal background of almost ethereal quality. Thor Johnson's baton united the disparate elements in a sympathetic bond.

For the concert's second half, Joseph and Lillian Fuchs joined forces with Thor Johnson and the Cincinnati Symphony Orchestra in a broadly sweeping and compassionate presentation of the Mozart Sinfonia Concertante in E-flat for Violin and Viola (K. 364).

■ Erna Sack, the widely heralded coloratura soprano, who has not visited Cincinnati in well over a decade, gave a recital in Taft Auditorium on Dec. 6. Her voice is still phenomenal in range, often exquisite in quality, accurate, but rather creaky in its most agile moments. Her Schubert lieder were gems of smooth fluidity, often enhanced by pianissimo tones of ethereal loveliness. Whereas the singer's diction in many languages is exemplary, her studied style and frequent mannerisms detract from complete artistry of expression. The small audience was apparently immensely pleased. Gilbert Hill was the consummate accompanist.

LOUIS JOHN JOHNEN

BOSTON

■ The slight lull that comes with the Christmas and New Year season traditionally marks the end of the first phase of concert activity in the Hub. On the whole it has been a good beginning with some excellent programs, presented mostly under the aegis of the region's leading universities. The Boston University Celebrity Series has attracted capacity houses with such artists as Schwarzkopf, Arrau, Demus, and Rubinstein. Particularly outstanding was the inspired work of the Budapest Quartet, with the audience taking up most of the stage in addition to all the seats.

Boston's leading impresario, Aaron Richmond, jointly manages the B.U. series and presents other attractions on his own. The Soviet artists Emil Gilels and David Oistrakh were brought here by him. The results were as expected, with Oistrakh in particular receiving the widest kind of critical and audience acclaim.

■ Harvard University's Pierian Sodality opened successfully with brilliant harpsichord performances by Ralph Kirkpatrick. Cellist Leonard Rose teamed up with Boris Goldovsky for a stimulating cello-piano recital. The Paganini Quartet and the Albineri Trio are still to be heard on this series.

■ The Massachusetts Institute of Technology's flourishing Humanities Department has also presented some outstanding events, with Ernst Levy provoking much discussion for his brilliant but controversial treatment of Beethoven Sonatas at the acoustically brilliant and equally controversial Kresge Auditorium.

Conductors who will participate in the Advanced Study Project of the American Symphony Orchestra League (left to right): DONALD JOHANOS, *conductor of the Altoona and Johnstown (Pa.) Symphonies;* JAMES ROBERTSON, *conductor of the Wichita (Kan.) Symphony; and* FRANZ BIBO, *conductor of the City Symphony Orchestra of New York. The Project was made possible through a Rockefeller Foundation grant.*

Jack Foster

Principals in the Cincinnati performances (Nov. 25-26) of the seldom-heard Busoni Piano Concerto in C (Op. 39). Left to right: WILLIS BECKETT, *director of the 55-voice male chorus heard in the final movement;* THOR JOHNSON, *music director of the Cincinnati Symphony Orchestra;* GISELLA SELDEN-GOTH, *pupil and friend of Busoni; and* PIETRO SCARPINI, *eminent Italian pianist.*

■ No resume of musical activities here would be complete without mentioning that the Boston Morning Musicales are attracting capacity houses to benefit the Boston School of Occupational Therapy. Soprano Adele Addison opened the 28th season with success.

■ Orchestrally, the Boston Symphony Orchestra's 75th Anniversary has added particular distinction to the season. In addition to works previously reviewed here, Charles Munch introduced to the Friday-Saturday listeners the Mozart Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon (K. 297b). Although some doubt exists regarding the work's authenticity, it is nevertheless worthy of the master. Mr. Munch's handling of the score was deft, and the wind principals—Ralph Gomberg, oboe, Gino Cioffi, clarinet, James Stagliano, horn, and Sherman Walt, bassoon—were superlative.

One of the outstanding events was the first performance of Walter Piston's Sixth Symphony, which was composed specifically for this 75th Anniversary. This grateful and charming work established itself immediately as a worthwhile addition to the contemporary repertoire. The same Nov. 25-26 featured Heifetz in Beethoven's Violin Concerto to first-rate accompaniment by Mr. Munch.

It is perhaps strange to speak of the continuing development of so renowned a conductor as Mr. Munch. Yet, one notices a growth and expanded scope in his work this year. He has absorbed and handled music of wide variety with apparent freedom and ease. His work for another premiere, the Petrassi Quinto Concerto per Orchestra, overcame the difficulties of a most debatable score to produce a credible and even interesting effect.

It may also sound strange to say that Arthur Fiedler made his first appearance as conductor of the Boston Symphony Orchestra on Dec. 16. Of course Mr. Fiedler has long been associated with the Orchestra, having been the Boston Pops Conductor for many seasons and having founded and conducted the Boston Esplanade Concerts for almost as many years. Yet this was the first time that the genial and popular leader had conducted the orchestra in one of its regular concerts during the season. While his work in the Beethoven Eighth Symphony was somewhat straightforward, his accompaniment for Cicolini's pianism in the Rachmaninoff Paganini Variations was musicianly, and his interpretation of the Kodaly *Galanta* Dances was delightful.

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■ Other orchestral events have included the opening of the Zimbler String Sinfonietta series in an all-Mozart program and the season's first concert by the Civic Symphony Orchestra of Boston, with Paul Cherkassky devoting his entire program to Sibelius in honor of that composer's 90th year. Considerable critical acclaim came to Cherkassky for his expert readings of the Suite from "Christian II" and the Second Symphony. Three songs for voice and orchestra were heard for the first time in this country, with Greta Barrot-Milk, soprano, as soloist.

■ Another debut in the Hub was that of the rising young conductor, Russell Stanger, who conducted the Boston University Orchestra for the first time. The Boston University Theatre was jammed to overflowing, which is not surprising when one considers his previous success here when he conducted the Harvard-Radcliffe Orchestra, and the reports of his success as guest conductor with the Philadelphia and other orchestras.

■ The Philharmonia Orchestra of London under Von Karajan included Boston in their tour, and played splendidly here, although a reported difference of opinion between the conductor and his players caused a long wait after the intermission before he finally came out to lead the orchestra to a triumphal conclusion with the Bartok Concerto for Orchestra.

Jules Wolffers

CLEVELAND

■ The first guest conductor here during Szell's N. Y. Philharmonic engagement was Igor Stravinsky in a program of his own works: a first performance at these concerts of the ballet "The Fairy's Kiss" in its entirety, and the uncut score of his "Petrouchka," much beloved in its previously often heard concert version. While it was an exhilarating experience to see and hear the composer interpret his own works, it must necessarily be said that long stretches of these works made for a certain monotony without benefit of visual presentation. In the case of "Petrouchka," often enjoyed as a ballet, one could understand the score more easily. "The Fairy's Kiss," a tribute to Tchaikovsky and invoking the lush music of the older Russian master profusely, took on a warm glow and came to life under Tchaikovsky's magic touch. Otherwise, we are still of the opinion that Stravinsky's music is mainly a cerebral function—brittle, dry, and unemotional, although what we call in German *geistreich* in construction and orchestration. We also find his baton technique of an infinitely higher quality than displayed in previous appearances here. Our virtuoso orchestra gave the master its utmost in cooperation and we have reason to believe that Stravinsky was highly impressed and grateful for its wonderful rendition of his fascinating scores. The audience tendered the composer-conductor an ovation.

■ Musical Cleveland turned out in full force to welcome back as guests two of its own favorite sons who had sallied forth to make a name for themselves nationally. In the beautiful new Lakewood Auditorium the West Shore Concert Series presented Boris Goldovsky and his remarkable Opera Troupe. On a night of freak winter storms the company was delayed and finally arrived just 30 minutes before curtain time. This English version of *Don Pasquale*, which Mr. Goldovsky, conducted, translated, staged, rehearsed, and coached single-handed to a state of admirable perfection, was a revelation of what an opera should be but seldom is. Perfectly understandable English diction with a present-day vernacular made this a delightful experience. James Joyce as the Don, Robert Gray as the doctor friend, Earl Williams as Ernesto, and the coloratura Jacqueline Bazinet as Norina displayed voices of exceptional quality; the staging was simple and tasteful, and the costumes colorful. Lavish praise and resounding enthusiastic applause rewarded the exquisite performance; many were the curtain calls which Mr. Goldovsky shared with his excellent company.

■ Cleveland's second favorite son was Cellist Leonard Rose who graced the solo cello desk of the Cleveland Orchestra for several years before embarking on a solo career. In an excellent and unconventional program conducted by Associate Conductor Rudolph Ringwall, Mr. Rose was heard in a deeply moving performance of Ernest Bloch's "Schelomo" and later in the program came the Tchaikovsky Rococo Variations of an entirely different character and delivered with the greatest virtuosity and brilliance. Another delectable item on this program was Debussy's "Blessed Damozel," with the cooperation of the women's voices of the orchestra chorus meticulously trained by Robert Stofer. For the solo vocal part, Mary Simmons, formerly of Cleveland, now residing in Toronto, returned to give an admirable account of herself. The part of the narrator was assumed by Ilona Strasser in a fine performance. Respighi's "Pines of Rome" was the closing number of this eighth pair of symphony concerts.

Rose Widder

WASHINGTON

■ Howard Mitchell and the National Symphony Orchestra presented one of their outstanding concerts of the year on Nov. 30. The evening got under way with the world premiere performance of a work by a young Washington composer, Walter Hartley. His Concert Overture won First Prize in the overture category in the National Symphony Orchestra's 25th Anniversary Composition Contest. Beginning with an adagio for strings and woodwinds, the work suddenly bursts into a robust allegro for full orchestra and then gradually builds to a firm and well-developed climax. It is a charming little piece.

Chief offering before intermission was a stunning performance of Beethoven's Third Piano Concerto, featuring the young American pianist Grant Johannesen. His reading was one of power and scope, and the rapport between orchestra and soloist was ideal.

Dr. Mitchell is to be congratulated for bringing to Washington concertgoers the first live performance of the Shostakovich Tenth Symphony. The work is prodigious, and exceedingly demanding on the part of both orchestra and conductor. This symphony is a cry of anguish, of pitiable desperation, not for the individual alone, but for all mankind. The exuberantly positive note upon which the work concludes is unconvincing, a musical whistling in the dark. The performance was an excellent one in every respect.

■ On the evening of Dec. 2, the Mozart Festival Quartet presented a program at the Library of Congress consisting of two Mozart Piano Quartets (K.V. 478 and K.V. 493) and the Schumann Trio in D Minor. Each member of the group is an excellent musician. Unfortunately, they remain individual virtuosi rather than an ensemble. Instead of hearing the harmonies of Schumann as a beautiful blend of strings and piano, there were several instances of heavy trudging piano accompanied by "lost" strings and many moments of shrill, scraping first violin with an almost inaudible accompaniment. In the Mozart works it became a free-for-all.

■ To complete the dedication of the Dec. 7 program to The Netherlands, the National Symphony had as guest conductor Willem Van Otterloo, regular conductor of the Het Residentie Orkest, The Hague, and began with the playing of that nation's and our own national anthems.

The regular business of the evening got under way with Mozart's "Prague" Symphony. Although this is unquestionably one of the greatest of Mozart's works in this form, Van Otterloo seemed unable to convince the Symphony personnel of this fact. The result was that the over-all performance was somewhat less than inspiring. However, there were moments when the orchestra spoke eloquently, particularly the wind ensemble in the final movement.

The place of honor on the program was accorded to Lex Van Delden's Concerto for Harp and Orchestra. This composition won the first prize of the Northern California Harpists' Association in 1953 in an international competition. Yet this was the first American reading of the work. Sylvia Meyer, harpist with the National Symphony, was the featured soloist. There is little about the Concerto that serves to show off the virtuosity of the soloist. Although Miss Meyer is a good harpist and did the very best she could, there was a definite limit to how far she could go aboard Herr Van Delden's cheap vehicle. Its appeal is dependent chiefly upon its highly modern harmonizations together with some interesting instrumental couplings such as the trumpet-harp duet in the final movement. Between these peaks of interest are wide valleys of dull orchestration.

After the intermission, Brahms' Fourth Symphony received a too classical, unromantic reading for this reviewer's liking. It was as diminutive throughout as Van Otterloo's baton, which is pint-sized.

■ It is a rare treat to hear music written for the viola, but to hear it performed with exquisite ease and sensitivity by a virtuoso is rewarding. On Dec. 9, the Elizabeth Sprague Coolidge Foundation at the Library of Congress presented a memorable concert featuring William Primrose and Ralph Berkowitz in a program of chamber music for the viola and piano. The evening opened with W. F. Bach's Sonata in C Minor, and Mr. Primrose played it with vitality. For this reviewer, the highlight of the evening came next—Vivaldi's Sonata in B-flat Major (Op. 14, No. 6). The next work, Brahms' Sonata in E-flat Minor (Op. 120, No. 2) was also a joy to hear.

After intermission, Bloch's Suite was presented. Awarded the Berkshire Chamber Music Prize in 1919, this extensive work is typical Bloch in his more romantic moments. Although the Suite took too much time to say too little, Mr. Primrose's interpretation had verve and inspiration. After an evening of stirring music performed so capably, one cannot help but wish that these sensitive artists would make more frequent visits.

GENE FRY

PHILADELPHIA

■ Several visitors from Europe made most of the musical news here during the first half of December. Russia nailed down another potent musical vote as David Oistrakh, after his thrilling local debut with the Philadelphia Orchestra, dazzled a super-capacity Academy of Music audience in a recital for the Philadelphia Forum. If anyone had any previous reservations about Oistrakh's top rank among fiddlers, this recital dispelled them. His straightforward playing of an early Beethoven sonata and his exemplary treatment of sonatas by Prokofieff and Tartini ("Devil's Trill") plus varied shorter works underscored his musicianship as well as his fabulous technique. Vladimir Yampolsky at the piano offered no musical veto during the evening's artistry.

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■ Eight days farther into the Christmas rush, coloratura soprano Erna Sack made a belated local bow and drew an audience only one-third as large as Oistrakh's. She offered thrilling examples of altitudinous singing as well as superb vocal control highlighted by feathery pianissimos. Her voice carried well, even though it is so light in texture that the next breeze might waft it away.

■ One day after his noted father-in-law's 90th birthday, Jussi Jalas appeared as guest conductor of the Philadelphia Orchestra in the season's second of three Sibelius programs. He made an immaculate podium appearance, and one wishes it were possible to say that his intimate acquaintance with Sibelius was communicative musically. But alas! his reading of the Finnish master's Sixth Symphony was dull. Eugene Ormandy conducted the rest of the program in rare form—"En Saga" and "The Oceanides," and the Violin Concerto with the able young Anshel Brusilow as soloist.

The "first" chairs of the Orchestra, particularly Lorne Munroe, 'cellist, distinguished themselves in Strauss's "Don Quixote," which featured another Ormandy program. Also on a bill even more attractive in performance than on paper were Haydn's "London" Symphony in a chaste reading by Ormandy, and Walter Piston's brilliant and rhythmically vital Toccata for Orchestra.

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Gerard Kantarjian thrilled the Philadelphia Orchestra Student Concert audience with his technical wizardry in the rarely heard First Violin Concerto of Wieniawski, with Ormandy conducting. Elaine Brown, the queen of choral conductors, led her Singing City Youth Choirs in music of the Christmas and Chanukah seasons.

■ The only opera of this fortnight was a concert performance of *La Traviata,* in the All-Star Concert Series, by Ormandy and the Orchestra. Rudolf Petrak as Alfredo garnered the singing honors, for Elaine Malbin and Hugh Thompson were a bit off from their best in the other two principal roles.

■ The Budapest String Quartet, in its first visit here in too many seasons, gave model performances of Haydn, Prokofieff, and Beethoven in a concert at the Settlement Music School to benefit the Jac Gorodetzky Memorial Scholarship Fund. Gorodetzky, once a student at the Settlement, was for six years a member of the Quartet.

■ The Curtis String Quartet continued to win plaudits in its home city, both in its Free Library and New Chamber Orchestra series. On the latter program, with the welcome collaboration of Samuel Mayes, it shone in the Schubert Two-'Cello Quintet.

■ Arthur Cohn has a hand in most of the community programs that are both novel and worthwhile. To open the Cheltenham Community Concert series he conducted the American premiere of two Turkish orchestra pieces by Hasan Ferid Alnar—a broadly melodic Prelude and two Prince Igorish Dances. Maryan Filar shone in Mozart's Piano Concerto No. 23.

Samuel L. Singer

DALLAS

■ The Community Opera Guild's production of Menotti's *The Saint of Bleecker Street* achieved a success very nearly equal to the boldness of the enterprise. Reputed to be the first non-professional complete mounting, it was notable for synchronization and flow if not for individual achievement. Wanda Reynolds was the Annina, Albert DeLashaw the Michele. The artistic director of the Community Opera Guild, Paul Vellucci, conducted. The sets, partially projected by stereoptican, were the work of Ed. Bearden of the art department of Southern Methodist University, and must be reckoned as one of the most significant aspects of the venture.

■ Pianist Geza Anda, filling a Civic Music date on Nov. 22, garnered a success that was beyond expectation. His surpassing finesse and delicacy of thought and deed found passionate admiration. Brahms' Variations on a Theme of Paganini and Schumann's "Carnival" provided him the chief weapons for the conquest of new territory. Negotiations were immediately begun for a return engagement.

■ Balladeers Nina Dova and William Clauson were co-authors of a singularly delightful evening under the auspicies of the Community Course on Nov. 11, and displayed more vocal attainment than is commonly expected from artists in their field.

■ Gyorgy Sandor, newly appointed artist-in-residence at Southern Methodist University, was exceedingly impressive in a recital on Nov. 16. Ranging from Bach to Bartok, his program convincingly demonstrated the catholicity of Mr. Sandor's interests and the firmness of his command of technique and materials.

■ After having given their program trial runs in Denton and Ft. Worth, Walter Hendl and the Dallas Symphony opened at home on Nov. 14 with the overture to *Fidelio* and the "Leonore No. 3" (in tribute to the reopening of the Vienna State Opera), Martinu's "Fantaisies Symphoniques," and the Brahms Fourth. . . . Pianist Istvan Nadas, guest artist on Nov. 20, provided the Rachmaninov Concerto No. 3 with more flair than solidity. . . . On Nov. 28 the Prokofiev Concerto No. 2 proved to be a fitting vehicle for the letter-perfect, somewhat stringent pianism of Pietro Scarpini. . . . The afternoon of Dec. 4 was distinguished both by a thoroughly able performance of the Tchaikovsky Concerto by Nathan Milstein and a relatively unsuccessful repeat of the "Fantaisies Symphoniques."

■ A $1000 commission for a work next season was extended to Martinu by the Walter Hendl Study Club of Dallas. The composer accepted.

Dr. Jack Frederick Kilpatrick

CHICAGO

■ Some of Fritz Reiner's most eventful concerts were those of the past fortnight. The first, a purely orchestral program, was highlighted by Brahms' Fourth and a Reiner "Special," the overture to Wagner's *Die Meistersinger,* which generated enough excitement to carry over into the next program, when Inge Borkh sang the closing scene from Strauss' *Salome.* The Junoesque soprano magnetized her listeners with her conception of the bitter-cruel daughter of Herodias. An effusion of pure, brilliant, voluptuous vocalism realized all the dramatic implications of the role. This was an unforgettable presentation that makes us restless for news of a Lyric Theatre performance—perhaps next season? Earlier in the program, Leo Sowerby's Passacaglia, Interlude and Fugue, was a welcome revival.

The Tuesday and midweek concerts,

Dec. 13, 15 and 16, were especially notable for the solo appearances of Rudolph Serkin in Mozart's C Major Concerto for Piano and Orchestra (K. 503), Schumann's Introduction and Allegro Appassionato (G Major), and Strauss' "Burleske" for Piano and Orchestra. In the Mozart, Mr. Serkin's performance realized to the fullest extent the truly musical values of the work, while in no way neglecting its bravura aspects.

The seldom played Schumann, which under lesser hands could seem ungrateful, took on new musical importance as played by Mr. Serkin; so did the Strauss "Burleske," which closed the concert on a high note of excitement. Mr. Reiner and the orchestra shared in the triumph of the evening not only for masterly orchestral accompaniments, but for the breathtaking brilliance of Rossini's opening Overture to *Semiramide,* and an eloquent reading of Sibelius's Second Symphony played in honor of the composer's 90th birthday.

■ Earlier in the season, Herbert Von Karajan and the London Philharmonia packed Orchestra Hall for two concerts, and the warm, distinguished, and wonderfully gifted conductor won his public anew. His inspired readings of Handel-Harty's "Water Music" Suite, Beethoven's "Pastoral" Symphony, and Bartok's Concerto for Orchestra reminded this reporter of another master, Nikisch. We regretted that other commitments prevented our hearing both concerts.

■ David Oistrakh's fame having pierced the Iron Curtain some time ago, the celebrated violinist packed Orchestra Hall for his recitals on two successive evenings, Nov. 28 and 29. The long-awaited wizard of the bow revealed himself as the great artist we had expected, having everything that a great violinist should possess —enormous technic, a big, mellow tone, and extraordinary interpretative gifts to place him among the top violin virtuosi of the day. His programs consisted mainly of sonatas, and with another master, Vladimir Yampolsky, at the piano, unforgettable performances were given the Beethoven D Major, Prokofieff's F Minor, Brahms D Major (Op. 94), sonatas by Tartini and Leclair, and smaller works by Beethoven, Medtner, Ysaye, Szymanowski, Khachaturian, and Tchaikovsky. Yampolsky shared with Oistrakh the public's tremendous acclaim.

News-Ad

MRS. HENRY L. PORTER *(right), President of the Illinois Federation of Music Clubs, and* MRS. ALMA K. ANDERSON, *Past President of IFMC, with* MR. WM. K. V. VOLCKENS, *manager of the Fine Arts Building, following the signing of the lease for IFMC's permanent headquarters in the building, acquired through the Golden Lyre Foundation, of which Mrs. Anderson is president. Open House was held in the new offices on Nov. 27, with Rudolph Ganz as guest speaker and a music program by Camille Anderson, soprano, The Echo Chorus (George Kalmus, conductor), and The Three Arts Trio of the Lake View Musical Society.*

■ The large audience that braved a full-fledged blizzard to hear Aaron Rosand's Orchestra Hall recital (Nov. 27), were well rewarded, for this young, Chicago-born artist now stands among the top-flight violinists of his generation. He drew from his beautiful instrument a voluminous tone and played with the artistry of a veteran and the freshness of youth. Vitali's Chaconne and the Brahms E Minor Sonata were given noble performances. The witty and difficult (unaccompanied) Prokofieff Sonata (Op. 115), smaller works of Tchaikovsky and Sarasate, and a virtuosic performance of Wieniawski's D Minor Concerto followed. Eileen Flissler was the extremely musical and understanding accompanist.

■ Elisabeth Schwarzkopf, assisted by the distinguished pianist-accompanist Paul Ulanowsky, sang to a capacity audience in Orchestra Hall an unusually varied program—Bach, Pergolesi, Handel, Schubert, Strauss, and Hugo Wolf. In glorious voice, the beauteous diva sang with a warmth and consistently beautiful tone quality never before exhibited here to such extent, either as soloist with the Chicago Symphony, or in recital.

■ On Wednesday, Dec. 7, Bertha Ott presented Rosemary Clarke in an ambitious program—the C Minor Fantasie (K. 396) of Mozart, "Variations on a Norwegian Theme" by Grieg, and works by Chopin, Liszt, Bloch, Poulenc, and Ravel. Miss Clarke has facility and a good deal of power; in Ernest Bloch's "Poems of the Sea" she displayed musicality, coloring, and feeling for the spirit of the works. The Mozart, though musical and facile, lacked the basic style of the composer. While her pianistic command of the Grieg work was adequate, she could not do much for this work, which is earnest and industrious rather than inspired.

■ The greatly improved Chicago Business Men's Orchestra, under its newly appointed permanent leader Herbert Zipper, gave an unusually rewarding concert when they opened their 34th season in the first of three concerts presented annually in Orchestra Hall.

Under the guidance of their gifted conductor (and splendid disciplinarian as well), the concert gave proof that this organization of players, for whom music is an avocation, can play a difficult program well, and with a freshness and precision that cannot be dismissed with faint praise. The orchestral works programmed were the Couperin-Milhaud Overture and Allegro from the "La Sultane" Suite, the Beethoven Seventh, and Mahler's Andante Pastorale from his Second Symphony.

Theodore Lettvin heightened the interest and importance of the concert with performances of Bach's Concerto for Piano and Strings in F Minor, and Rachmaninoff's Variations on a Theme by Paganini for Piano and Orchestra, which served to display his understanding interpretations of diverse styles, penetrated and projected with a mature virtuosity.

■ Highlights of the annual meeting of the American Musicological Society's Midwest Chapter held at Roosevelt University recently, were the pro-

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gram of contemporary piano and vocal music given by Rudolph Ganz and Esther LaBerge, mezzo-soprano, which included works of William Schumann, Ganz, and Persichetti, and Moussorgsky; lectures by Oswald Jonas of Roosevelt University ("A Sketch to Mozart's Prague Symphony") and Ewald V. Nolte of Northwestern University ("The Magnificent Fugues of Johann Pachelbel: Alternation or Intonation?"), and the panel discussion "Future Tasks of Musicology in America." Participating were Grosvenor Cooper (University of Chicago), Louise Cuyler (University of Michigan), Scott Goldthwaite (University of Illinois), and Hans Nathan (Michigan State University).

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■ The International Society for Contemporary Music, Chicago Chapter, opened its sixth season of four public concerts and several composers' forums at the Eleventh-Street Theatre on Nov. 22. This first concert presented contemporary songs and violin music, including the first Chicago performances of Copland's settings of 12 Poems of Emily Dickinson, his only major work for solo voice; Three Songs by Seymour Shifrin, winner of an award from the Fromm Music Foundation, and a commission from the Juilliard School; Three Songs by Andrew Imbrie, recipient of many awards, among them the Prix de Rome and a Guggenheim Fellowship; the Phantasy (Op. 47) by Schoenberg, his last major work; and the Duo by Leon Kirchner, winner of a Guggenheim Fellowship, the New York Critics Award, a Naumburg prize, and a commission from the Koussevitzky Foundation. A special feature of the program was the presentation of Three French Songs by Rudolf Ganz, honoring this pioneer for contemporary music.

The artists include Julia Rahaman, Chicago soprano; Esther LaBerge, Chicago mezzo; Abram Loft, violinist of the Fine Arts Quartet; and the pianists Dr. Rudolf Ganz, Jeanne Bamberger, and Hans Wurman (composer of the music for several British documentary films).

The other concerts planned for this season are a program of symphonic jazz and one for woodwinds. Of special note will be an orchestral concert on Mar. 18, 1956, to be presented in cooperation with the Chicago Federation of Musicians under the direction of George Schick.

Dosha Dowdy and René Devries

LOS ANGELES

■ Georg Solti, first of the guest conductors who are presumptive applicants for the post of music director of the Los Angeles Philharmonic Orchestra (which Alfred Wallenstein leaves, after 13 years, at the end of this season), won the acclaim of patrons and critics with his two different programs here in December. Though Mr. Solti has several times conducted at Hollywood Bowl during the past two summers, and had led an ever-memorable *Elektra* with the San Francisco Opera Company a few seasons ago, these recent concerts were the first to allow reviewers to properly gauge his symphonic abilities under the best conditions. He is a dramatic interpreter in the sense that he searches out and reveals meaningful musical sequences which most conductors ignore in paying attention to superficial details or an over-all sense of structure. But in highlighting unfamiliar aspects of popular scores (such as the Beethoven Fifth and Schubert C Major Symphonies and the Schumann Cello Concerto) Solti does not allow his pace to be interrupted. Despite this quality of illumination there is no distortion of the music's framework or its continual flow.

Tension, definition, and sensitivity are three words that leap to mind in summarizing his conducting. To the onlooker, his baton technique seems difficult to follow, but—as one member of the orchestra put it—he conducts, like Nikisch, with his eyes. He has a keen ear for climaxes, and deals as ably with the moderns (Bartok's delightful Dance Suite and Stravinsky's brisk "Jeu de Cartes") as with the romantics. An uncommonly acute perception is another trait of the Hungarian-born leader of the Frankfurt Opera's director.

The Beethoven and Schubert symphonies brought him prolonged ovations for readings which, while vital and sharply chiseled, still had just enough *gemütlich* character to please many who have long missed this quality in the Philharmonic's work under its regular conductor. His work as accompanist to Joseph Schuster in Schumann's A Minor Cello Concerto was exceptionally discreet, yet held this work solidly together and made it truly eloquent, in keeping with the soloist's inherently expressive and subtle reading.

Certainly, to judge from all observable reactions here, Mr. Solti has his foot quite solidly in the Philharmonic's door, especially with van Beinum (a yet-to-come guest) having already declared he would not accept a permanent post here. A further point in Mr. Solti's favor would be his prowess in the opera pit, a factor which would further coordinate Los Angeles' cooperation with the San Francisco Opera Company, already undertaken by the recent election of three civic leaders from this area to serve on its board of directors.

■ Another important December event was the West Coast premiere of Menotti's *The Saint of Bleecker Street*, given at the University of Southern California before three capacity houses under the musical direction of Dr. Walter Ducloux. *The Saint* reveals no perceptible musical progress by its composer, but is again a masterful example of musical theatre which is every bit as gripping as *The Medium* or *The Consul*. Personally, I felt Menotti captured all the possible tension to be found in the conflict between the faith and the agnosticism of the sister and brother who are the work's protagonists, but I did not feel the music mirrored the exhaltation and beauty of the sister's beliefs. The turmoil was there, but not the triumph that should have been.

Nor could its absence be laid to conductor Ducloux or the superb performance of Jeanette Farra as Annina.

Unfortunately, the two most important casting alternates were heard at only the third performance—Howard Sutherland as Michele, and Sally Hazzard as Desideria. They were considerably superior in vocal and dramatic ability to Chris Lachona and Elaine Cencel at the earlier performances, and served to bind the opera into a better-balanced musical and dramatic entity. Mr. Lachona, an obviously character tenor, was far over his voice in the role of the brother. Others in the cast who deserved particular praise were Pat Williams, Virginia Bitar, Marion Oles, John Noschese, and Ernest Eighmy.

The playing and singing of the U.S.C. orchestra and opera workshop chorus was of top-flight professional character, though John Blankenship's excellent settings were such as to inordinately delay scene breaks. Though urged to put *The Saint* on the road in the West, as had been done with *The Consul* a few seasons ago, Dean Raymond Kendall felt the U.S.C. School of Music had done its part in introducing the new work here.

■ At U.C.L.A. the initial operatic activity in Schoenberg Hall, auditorium of the new Music Department building, was the presentation of Haydn's "La Cantaria" and Martinu's *Comedy on the Bridge* under the direction of Dr. Jan Popper. Cleverly sung portrayals by Sheila Gayle, Page Swift, Barbara Patton, and Lotfallah Mansouri, and Sandi Conant's deft dancing, gave flavor to the Haydn "filler" which originally served as an intermezzo to his *Armide*. Popper's direction of the U.C.L.A. orchestra gave the Martinu satire its greatest bite. Popper, incidentally, has been gaining a huge following by his "Spotlight on Opera" telecasts in this area, creating what is almost a musical rivalry to the Shakespeare TV sessions of U.S.C.'s Dr. Frank Baxter.

Another Menotti opera performance which drew a turn-away crowd (hundreds in excess of Pasadena Civic Auditorium's 3,000-seat capacity) was *Amahl and the Night Visitors*. Produced by the Pasadena Symphony Association and that city's Junior League, it was securely led by Lauris Jones, well directed by Glynn Ross, and boasted an excellent cast which included young Paul Rasch in the title role, Sally Hazzard as the mother, and Charles Gonzales, Peter Page, and Carl Zytowski as the kings. The annual presentations of "Messiah" by the Pasadena Symphony and Civic Chorus under Dr. Richard Lert and Mr. Jones also drew huge crowds for the moving performances. These are annually among the finest "Messiah" offerings to be heard anywhere, being both relaxing and inspiring in their sublimity of expression. This year's set of soloists included Katherine Hilgenberg, alto; William Olvis, tenor; Harry Read, bass; and Christina Carroll, soprano. For the first time in many years an accompanying narration was eliminated, considerably improving the musical effectiveness and continuity of the presentation.

C. Sharpless Hickman

SAN FRANCISCO

■ Enrique Jorda, commencing his second year as San Francisco Symphony conductor, further confirmed first impressions as to his various outstanding abilities. He has the unique power of combining the traditional with the daring, and making the fusion acceptable. Opening the fall programs with the Third (Rhenish) Symphony of Schumann seemed thoroughly conservative, and it was so far as repertoire is concerned. But Jorda's interpretation of this work, which frequently sounds, thick and dull, was vastly different, new, light, colorful, as bits of individual instrumentation were allowed to emerge from the tonal spectrum. The result was a lyric exposition that had clarity and charm. Again this careful attention to the essentially melodic details was apparent in the Mendelssohn "Midsummer Night's Dream" suite when Jorda's sense of balance and delicacy made the familiar work glow and sparkle. For sheer effulgence of color and sonority the Villa Lobos "Origin of the River Amazon" is essentially descriptive music, sensuous, dramatic, even bombastic. But as a program number it is highly diverting, with bird calls, "floods of moon tears," and a tempestuous sea giving Jorda ample opportunity for strikingly vivid effects, all of which pleased the audiences immensely at the concerts of Nov. 24, 25 and 26.

Tribute was lavished the following week upon Oregon resident-composer, Ernest Bloch, whose 75th birthday was commemorated with a performance of one of his greatest works, the Hebraic Rhapsody "Schelomo," with its rapturous 'cello solo played with deep feeling and technical virtuosity by Zara Nelsova, a Bay Area resident. Sharing the program honors with Swiss-American Bloch was Swiss-French Arthur Honegger, in whose memory "Summer Pastorale," a rather light nostalgic number, was given a warm and sensitive interpretation. Dvorak's "New World" Symphony rounded out these programs, and in this particular number Jorda became extraordinarily "alive," even resorting to audible shouts, spurring the orchestra on to its dramatic ultimate—a bit of enthusiasm not exactly praiseworthy, but also not unpopular with the audience on Thursday night.

Darius Milhaud's Fifth Symphony, a local premiere, spotlighted the programs of Dec. 8, 9, and 10 and was received with mingled praise and dis-

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sent. Certainly the applause was regrettably thin on Friday afternoon when the conservative subscribers sat on their hands. Yet everyone must have felt a surge of emotion in the middle portion where the thick harmonic structure permitted rays of melody to shimmer through. Innumerable solo bits, also, were something everyone could enjoy, especially as they were exceedingly well done. The orchestra acquitted itself nobly and much rehearsal time was evident in the instrumental perfection of the profoundly intellectual and tremendously difficult score. Tchaikovsky's Piano Concerto in B-flat Minor, on the other hand, received a warm welcome with young Geza Anda at the keyboard and his amazing skill in "loud and fast" showmanship. However, his tone was never brutal and his exciting playing rated him an ovation. It is regrettable he is not appearing in a solo recital where other estimates could be made of his undoubtedly exceptional talent. Ravel's "Alborado del Gracioso" gave Jorda and the orchestra ample opportunity for displays of color, intoxicating rhythms, and a glowing modernism now familiar and accepted.

■ Contrast in size is the major difference the Little Symphony has in comparison with its big brother, just mentioned. Organized in 1951, the ensemble of 30 gifted professionals, all of solo calibre, is bringing programs of superior quality to the season in Northern California. Conductor Gregory Millar, who comes to the local scene from successes in Canada and St. Louis, is a musician of experience, refinement, and intellectual insight, attributes well demonstrated at the opening concerts of late November. In San Francisco at the Veterans' Auditorium there was an initial hearing of the First Symphony by Leland Smith, lately identified on the local scene as a student of Roger Sessions and Darius Milhaud but now himself a faculty member of the University of Chicago. His opus, while reflecting the influence of these two great masters of contemporary training was surprisingly individual. The orchestra interpreted the work with skill and lyric graciousness. In Berkeley the first program introduced a seldom-heard number that proved to be a delightful surprise, the Triple Concerto of Beethoven for piano, violin and 'cello, played by "The Vienna Trio" (Eduard Mrazek, Otto Partman, and Robert Scheiwein), youthful artists of high attainments, newly arrived from Europe. They played with fresh enthusiasm and astounding virtuosity, and their career will be watched with interest.

■ Jennie Tourel, returning to an environment that always receives her with open arms, again charmed a large San Francisco audience at the Veterans' Auditorium, Nov. 28, under Spencer Barefoot's management. The wide range of her voice from full low contralto to occasional coloratura gave ample opportunity in a long program for demonstration of her vast interpretative ability. She sang in seven languages, itself a master feat, and to an extremely varied repertoire she brought as great vocal contrast as is humanly possible for one singer. In her Debussy numbers, "Trois Chansons de Bilitis," a veritable high peak of enthrallment was attained, perhaps too because Allen Rogers at the piano was such a superb supporting artist.

■ Mario Delli Ponti, the first Italian artist to tour the U.S. under the new Italian-American artist exchange project, interested audiences on both sides of the Bay with his unusual talent and repertoire. In San Francisco at the Marines Memorial Theatre he presented an entire program of piano solos of Italian composers ranging in time from Scarlatti (1659) to Alberto Soresina (1954). Other modernists represented were Vittorio Venza, Goffredo Petrassi, and Alfredo Casella. At the Community Theatre, Berkeley, in connection with the first concert of the S. F. Symphony sponsored by the university, Mr. Delli Ponti played the Beethoven "Emperor" Concerto. On both occasions the young artist displayed a prodigious technique which had a tendency at times to run away with him, but his youthful exuberance and verve gave tremendous momentum to his interpretations which were always endowed with reverence and devotion to the composer's ideals.

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DAVENPORT, IOWA

■ Ranging from Rossini to De Falla, the Tri-City Symphony Orchestra concentrated on tunefulness and tone color in its second program of the season, Dec. 3-4, at the Masonic Temple in Davenport. Under the baton of Piero Bellugi, the orchestra opened with Rossini's Overture to *La Gazza Ladra*. Played with cheer and emphasis, its sparkling measures were marred only by some lack of precision in the woodwind filigree work. Mozart's Symphony 34 in C Major (K. 338) had clarity, elegance, and affection. The strings achieved quartet-like transparency in the lovely Andante di molto. The Polka and Gallop of Stravinsky's burlesque Suite No. 2 drew chuckles from the audience. Commented one subscriber (in the spirit of the music): "It sounds

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like Spike Jones and I want my money back!" After intermission, Tchaikovsky's "Nutcracker" Suite was the Tri-City Symphony's Christmas card to its audience.

Leonard Pennario, young Los Angeles pianist, appeared with the orchestra to close the program with De Falla's "Nights in the Gardens of Spain," the only truly Spanish work in the repertoire for piano and orchestra. Mr. Pennario's technique and tempi were in fine rapport with the orchestra, but his tone seemed dry and his phrasing shortwinded for the understated sensuousness of De Falla's orchestration. MARY DEYO

NATIONAL NOTES . . . .

Thomas Schippers, young American conductor, was honored this year by being chosen one of the Ten Outstanding Young Men of 1955 by the U.S. Junior Chamber of Commerce. A banquet honoring the ten men will be held on Jan. 14 in Springfield, Ill.; awards will be made by Vice President **Richard M. Nixon.** . . . **The Rockefeller Foundation** has given a grant to the Curtis Institute of Music for **Dr. Herbert Graf,** Director of the Opera Department, to undertake a study of the production problems of modern opera. Dr. Graf, at present completing his 20th season as stage director of the Metropolitan Opera in New York City and the author of two books on opera production, will devote the greater part of the next two years to the project, which will include a study of new opera houses, stage equipment, television, and other questions related to modern opera production in America. . . . At the regular December meeting of the **American Academy of Teachers of Singing,** held at the Harvard Club in New York City, the following officers were re-elected for 1956: **Leon Carson,** Chairman; **Carl Gutekunst,** Vice Chairman; **Harold C. Luckstone,** Secretary; **Dolf Swing,** Treasurer. . . . **Roland D. Chesley** of Utica, N. Y., has been named President of the National Association of Concert Managers, to succeed **Wm. K. Huff** of Philadelphia. . . . **Robert Shaw,** conductor of the Robert Shaw Chorale, has been appointed associate conductor of the Cleveland Orchestra, succeeding **Rudolph Ringwall** who is retiring after 30 years' service with the Orchestra. . . . **Robert Merrill,** leading baritone of the Metropolitan Opera Company, has just signed an exclusive, long-term management contract with National Artists Corporation. . . . **Miss Betty Randolph Bean,** Director of Press and Public Relations for the N. Y. Philharmonic-Symphony Society, has been granted a leave of absence for the month of January. During her absence **Mr. Carlos Moseley** will be in charge of the Department. . . . **Siegfried Hearst,** one of the best-known men in the concert field and an executive for the past 30 years with the National Concert and Artists Corporation, has joined the Herbert Barrett Management, whose roster of artists includes twelve world-renowned soloists, five special attractions, and fifteen major conductors.

Mills Acquires Catalog Of Affiliated Musicians, Inc.

Mills Music, Inc., has announced the acquisition of the catalog of the Affiliated Musicians, Inc. In the past years, this organization has become renowned for its service to the art of music through adherence to the highest ideals and standards. The catalog contains publications by many notable contemporary composers, including Carlos Chavez, Ernst Toch, Robert Linn, Erich Wolfgang Korngold, Mario Castelnuovo-Tedesco, Ernst Krenek, Gerald Strang, Juan Manén, Roger Nixon, Ernest Gold, Klaus George Roy, Richard W. Ellsasser, Florence B. Price, Arnold Shevitz, and Alexandre Gretchaninoff.

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CONGRESS DISCOVERS MUSIC

(Continued from page 7)

advisory bodies should be professional rather than political; and that the various fields of the arts should be represented on such bodies and have a voice in nominating their members."

In regard to the Administration bill, H.R. 5756, introduced by Rep. Stuyvesant Wainwright, the opinion was expressed by this Committee that although this bill is not entirely satisfactory, it is the best step so far. Among the inadequacies noted were: (1) The Advisory Commission is not an inter-departmental commission; it does not report to the President, but to the Secretary of Health, Education and Welfare; however, this bill does give the Commission a home; it is part of a department; (2) The lack of provision for professional advice in the selection of the committees and the members; the President apparently can appoint all members without consultation with professional organizations; (3) The Sub-Committees named in the bill have no power except to suggest and advise.

State legislation concerning music which has come to the attention of the National Music Council includes the following:

Massachusetts

On March 9, 1955, the Committee on State Administration of the Commonwealth of Massachusetts presented the following resolution, House No. 2533, which was passed:

"Resolution memorializing Congress in favor of the immediate passage of legislation for the development of fine arts programs and projects.

"WHEREAS, There is now pending before the Congress of the U.S. a bill to provide for the establishment of a program of Federal grants for the development of fine arts programs and projects; and

"WHEREAS, The enactment of such legislation would be to the advantage of this commonwealth; therefore be it

"RESOLVED, That the General Court of Massachusetts respectfully urges the Congress of the U.S. to enact legislation providing for the establishment of a program of Federal grants for the development of fine arts programs and projects; and be it further

"RESOLVED, That copies of these resolutions be sent forthwith by the Secretary of the Commonwealth to the President of the U.S., to the presiding officer of each branch of Congress and to each member thereof from this Commonwealth."

The above action by a state legislature might serve as an impetus for the introduction of resolutions regarding the arts in other areas, if the attention of the various state legislatures could be appropriately brought to this subject. The Massachusetts bill is another indication of the growing support for increased governmental recognition of the importance of the arts in our national life.

New York

The Senate of the State of New York has passed a bill, No. 2451, which has been signed by the Governor, to amend the New York State County Law, in relation to optional appropriations for the maintenance of public museums, and professional orchestras.

"Section 224 of the County Law is amended by adding thereto two new subdivisions, twelve and thirteen, to read as follows:

"(12) Maintenance and operation of a public museum.

"(13) Maintenance and operation of a professional or philharmonic orchestra."

The above legislation is taken to mean that any county in the State of New York is now permitted to make appropriations from tax money for the maintenance of public museums and symphony orchestras.

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Vronsky *and* **Babin**, *famed duo-piano team, at Lydda Airport, Israel, after an extensive concert tour of the country (21 appearances in 25 days)—orchestral and solo engagements in small towns and rural villages as well as in Tel-Aviv, Haifa, and Jerusalem.*

WINNIPEG

■ The musical season in Winnipeg began well with a highly accomplished performance of Handel's "Messiah" by the Winnipeg Philharmonic Choir and Orchestra under the direction of Donald Leggatt. The concert took place in the new Winnipeg Arena with a capacity audience of over 10,000 people. The choir was augmented by 600 voices for the occasion. Soloists were Lois Marshall, soprano, Kladys Kriese, contralto, George Kent, tenor, and Norman Farrow, bass. Unfortunately only one of the soloists, Lois Marshall, came to terms with the vastness of the arena, and her rich voice could be heard with clarity in most areas of the hall. Her singing of "Rejoice Greatly" was a model of diction and poise for oratorio singers anywhere. The second section of this work, which undoubtedly contains the finest music, was extremely well done by all concerned. If there were disappointments in the over-all aspects of the performance, the major fault lay with the acoustics of the hall. It is far too large for satisfactory music making, half the sound disappearing into the rafters and lost before reaching the audience. If concerts are to be held in the arena with frequency, some sort of acoustical backboard will have to be devised for better listening and to give the performers a chance to be heard.

■ A notable performance of Elgar's Cello Concerto was given by the CBC Winnipeg Orchestra under Eric Wild, with Peggy Sampson as soloist. The spirit of this introspective and solemn work was fully realized by the performers. Miss Sampson's tone was sure and rich, and her interpretation of the work brought to mind Casals' leisurely but disciplined playing of it, rather than that of Pini or Tortelier, two recent interpretations of the work on records. Nevertheless, this was certainly not a slavish imitation of Casals' interpretation, but a fully realized and quite personal idea of a difficult but rewarding work.

■ An enterprising series of chamber music recitals began with a concert at the University of Manitoba in October, with a string trio group and guest soloists Peter Koslowsky, tenor, and Alan Williams, oboist. The varied program included Beethoven's Serenade for String Trio, "The Merciless Beauty" cycle by Vaughan Williams, and Mozart's Oboe Quartet. The Trio played well throughout the program, but one felt that Mr. Koslowsky did not fully understand the style of Vaughan William's music nor the latent satire of Chaucer's Rondels. The Oboe Quartet was the outstanding performance of the evening, leaving little to be desired in style and execution of playing.

■ The Winnipeg Symphony Orchestra gave the second of their fall concerts on Nov. 10, with Vronsky and Babin as guest soloists. The orchestral playing was for the most part undistinguished. A sense of keen disappointment was felt in the orchestral accompaniment to Mozart's Concerto for two Pianos in E-flat. I was puzzled by the seeming lack of sensitivity for this lovely work on the part of conductor and orchestra. The program also included "The White Peacock" by Griffes, which was played well, and Arthur Benjamin's "North American Square Dance Suite," lately arranged by the composer for two pianos and orchestra. This was the highlight of the evening; clear crisp playing on the part of the orchestra enhanced the brilliant keyboard writing. The work is a fine one, brilliantly scored and utilizing some of the best square dance tunes and rhythms with telling effect. The audience took to this work with enthusiasm. The best playing of the evening, however, was reserved for the Rossini-Britten Suite "Soirées Musicales." This work was well known to the orchestra, and on this occasion it was performed with great gusto and finish.

J. W. Anderson

TORONTO

■ A welter of public and radio concerts has blanketed Toronto during the past few weeks. Perhaps the most singular one was a Bartok Memorial Program at The Royal Conservatory, where his "Contrasts," the First Violin and Piano Sonata, and the Sonata for Two Pianos and Percussion were performed very creditably by local artists. The last-named work received its first Canadian performance. Also in the "first" category was the radio premiere of Norman dello Joio's one-act opera *The Ruby*, presented by the C.B.C. Opera Company. This opera has much dramatic excitement and might do very well in a staged production. Musically, it is in places a bit brash, if not commonplace. Scored for full orchestra, but with only five singers and no chorus, it was conducted with characteristic verve by Nicholas Goldschmidt.

■ Walter Susskind conducted and played the Mozart D Minor Piano Concerto very ably with the Toronto Symphony Orchestra. More optimism can be registered for his future with the orchestra after this latest appearance. . . . Reginald Stewart returned to the scene of many former triumphs and conducted the C.B.C. Symphony in two concerts. Each was highlighted by major contemporary symphonies, Hindemith's in E-flat and Stravinsky's in C. . . . Elisabeth Schwarzkopf again dazzled an S.R.O. audience at Eaton's.

. . . The Robert Shaw Chorale (which this writer unfortunately could not attend personally) was in top form at Massey Hall but, surprisingly, drew a very small audience for this very choir-minded city.

■ A major victory was scored over the Ontario Lord's Day Alliance Act by the Hart House Orchestra and its conductor, Boyd Neel, who are now giving five subscription concerts on Sunday (!) evenings at Hart House, on the University of Toronto campus. All of us hope that a precedent is hereby established and that there will be more music scheduled on this excellent concert-going day. Ezra Schabas

BERLIN

■ I doubt whether there has ever been such a vogue of imports from the American musico-theatrical scene in Germany as during recent months. It started with the Hamburg world premiere of Ernst Krenek's *Pallas Athene Cries*—though this is certainly not a typical American work—to be followed a few weeks later with the brilliant production of Menotti's *The Saint of Bleecker Street* at the Berlin Städtische Oper; Düsseldorf mounted Kurt Weill's *Street Scene;* and mention must be made of Frankfort, too, where Cole Porter's *Kiss Me, Kate* was the first musical comedy to be staged by a German company.

Meanwhile the *Porgy and Bess* ensemble, bound for Moscow, has come to Berlin, drawing capacity audiences to the Titania Palast. Its West German tour scored an enormous success, though Berliners were a bit more hesitant in their acclaim, now that they have seen Gershwin's opera for the second time within three years. The production has become a bit disintegrated by now, and nowhere has the musical standard of the 1952 Berlin performance been maintained—certainly not in the roles of Porgy, Bess, and Sportin' Life, performed then so unforgettably by William Warfield, Leontyne Price, and Cab Calloway, respectively. This is not to say that the present singers—and they included LeVern Hutcherson, Catherine Ayers, Earl Jackson, Helen Thiggen, and John McCurry—had nothing to offer. Friends who saw the work for the first time were completely taken by them as well as by conductor Alexander Smallens. After all, it is perhaps not good to hear this score too often. Once its shock value—not to be underrated with European audiences—has gone, one begins to look through the faults of instrumentation and general lack of comprehensive planning. Gershwin has poured out such a wealth of musical material in this opera that it seems a pity he cared so little for organizing it rightly. Perhaps one day a skilled adaptor will bring *Porgy and Bess* into the shape of a real opera (but heaven forbid that its vitality should be lost in the process).

■ Now to Mozart. The anniversary casts its shadows. Hamburg is said to have produced a very charming *Cosi fan tutte* (with Joseph Keilberth as conductor, Günther Rennert as director, Anne Bollinger singing Fiordiligi); Munich staged *Idomeneo* (Robert Heger conducting, Heinz Arnold producing, singers including Erika Köth and Richard Holm); Braunschweig has announced a new production of *Don Giovanni*, which deserves special interest because of Wolfgang Wagner's direction (brother Wieland recently stated *Rheingold* for the Stuttgart opera); Dresden put her hands on *Lucio Silla* (Rudolf Neuhaus conducting, Erich Geiger directing, with the once so famous coloratura soprano Elisabeth Reichelt still in the cast); and at the Berlin Städtische Oper Carl Ebert followed his exquisite *Cosi fan tutte* with a no less remarkable new production of *Marriage of Figaro*. It is full of delicious touches, exhibiting Ebert's unfailing sense of taste and style, is competently—though not better—conducted by Mathieu Lange, and designed prettily by Jean Pierre Ponnelle. There occurred some entrancing ensemble singing with Rita Streich (Susanna), Lisa Otto (Cherubino), Elisabeth Grümmer (Countess), Karl Kohn (Figaro), and Dietrich Fischer-Dieskau (a bit on the stern side as Almaviva).

■ Though it is somewhat beyond the competence of this column, I must draw the attention of the reader to an event which created a minor sensation on the German musical scene. I am referring to the Columbia LP record "Lotte Lenya Sings Kurt Weill," which has been produced recently in Hamburg. Originally planned for distribution on the American market only, news of this fabulous record spread from the studio like wildfire, so that a German release had to be ordered immediately. On this record Miss Lenya sings no less than 12 songs from different works of her late husband to texts by Bert Brecht and Georg Kaiser. Among them are *Threepenny Opera, Mahagonny, Happy End, Berlin Requiem*, and *Silver Lake*. Her authentic, ravishing, and electrifying interpretations conjure up quite uniquely that often quoted spirit of Berlin during the late 'twenties and early 'thirties, and makes it a must for any historically minded collector.

Horst Koegler

ITALY

■ As she had done last season, Maria Meneghini Callas opened the season this year at La Scala. Last year she sang the lead in an opera revived especially for her—Spontini's *La Vestale*. This year, on the other hand, she appeared in what many critics consider her finest interpretation—*Norma's* title role. It had been several years since I had heard her in the part, and though she was a

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stunning Norma in 1950, she has now become a great one. Her interpretation was strikinly dramatic then; it is still dramatic, but it has deepened and, at certain points, acquired a new lyric tenderness. Callas was always a passionate singer; but now the passion of love in her Norma is equal to the passion for revenge, which formerly made her such a terrifyingly effective interpreter of the Druid priestess. On opening night (Dec. 7) she was at the top of her form, so splendid that she brought several gasps of admiration and flurries of unexpected applause (for her recitatives!) from the difficult and often apathetic Milanese audience. Giulietta Simionato was a lovely and moving Adalgisa, and the two great duets were high points of the evening. Mario del Monaco seemed miscast as Pollione; never a stylish singer, he simply does not have the Bellini line. Antonino Votto rushed the orchestra through the overture, but afterwards he settled down to conduct a sensitive and coherent performance. Piero Zuffi designed the sets, and Margherita Wallmann staged the production.

While *Norma* was reaping its rave notices, La Scala was busy preparing its second presentation of the season: an Italian *Magic Flute*. During the course of the winter, they will also present *Cosi' fan tutte* and *Don Giovanni*, thus honoring the "anno Mozartiano."

■ The other opera houses are doing less: Rome and Naples are limiting themselves to the *Magic Flute*. But the RAI—the Italian Radio—is going to present *all* of Mozart's operas during the year. So far they have made tapes of three very early works: the familiar *Bastien et Bastienne*, and the (to me, at least) unknown *Apollo e Giacinto* and *Mitridate*.

Apollo e Giacinto, a "commedia latina," was sung at the RAI (in the original Latin) by a cast of young singers, including Ester Orell and the American Herbert Handt. The work is, for the most part, just plain dull: long and mechanical *recitativi secchi* and routine airs. But suddenly, towards the end, there comes a duet for tenor and soprano, sung by the singers named above, a lovely *largo* with a barcarole-like accompaniment: a piece worthy of Mozart at his maturest and best. Alfredo Simonetto conducted the Rome Radio Orchestra in a relaxed fashion—sometimes *too* relaxed.

The young conductor Ferruccio Scaglia, on the other hand, led the same orchestra with real incisiveness in *Mitridate;* but, despite the fact that the cast consisted of good, professional singers like Anne McKnight (or Anne dei Cavalieri, as she is known here), the performance proved chiefly one thing: it is virtually impossible for our Verdi-bred singers of today to sing florid, 18th-century music. The *da capo* airs, which must have been so brilliantly improvised upon in their day by singers like Senesino, now come out sounding like dreary and difficult singing exercises. The RAI's enterprise is laudable, but so far the result has been more instructive than enjoyable or uplifting. WILLIAM WEAVER

LONDON

■ The New Era Concert Society gave the first concert performance in England of the Adagio from Mahler's 10th (uncompleted) Symphony. It is not unknown—there is a recording—but until now it had not been heard here in a "live" public performance. It is wonderfully impressive and reflects the mood of the composer in the last period of his life. The evening's performance contained Turina's "Four Songs" from "Canto a Sevilla" and Ravel's Song Cycle "Scheherazade," the soloist in each case being Victoria de los Angeles, who is at her superb best in music of this type. The concert concluded with the "Danse di Majorca" by Otmar Nussio. The orchestra was the R.P.O., admirably conducted by Richard Austin, music director to the Society.

■ During the past few years Covent Garden has introduced various singers in the leading role of *La Traviata*. Elisabeth Schwarzkopf, the first, is unforgettable, and none of her successors have approached the standard she set. The most recent is Pilar Lorengar, a young Spanish soprano who is certainly the most beautiful Violetta (or Marguerite, as she is called in this translation) I have seen. Her voice is rather light for a house of this size, though there is plenty of power in the upper register. At present, she lacks experience and fails to convey a realistic impression of a Parisian courtesan. She has so many natural advantages, however, and a charming voice, that with further intense study she should have a distinguished career. The tenor was Richard Lewis, who was first rate; in the baritone role Jess Walters, though rather wooden in acting, sang with warmth of expression. John Pritchard conducted too heavily and, in consequence, the playing lacked any degree of vitality and impulse. A few evenings later, under the inspiring direction of Rafael Kubelik, the resident company gave a *La Bohème* that for ensemble, teamwork, and general excellence surpassed any heard here previously. Elsie Morison sang Mimi with ravishing beauty and artistry; Adele Leigh was a most attractive Musetta; and all the men entered into the Behemian spirit with enthusiasm. The orchestral playing was of the finest sensitivity, and the balance between music and drama, the essence of opera, was perfectly realized.

■ Irene Scharrer, who for many years has been in the forefront of British women pianists, gave an all-Chopin Festival Hall recital, the main items being the B Minor Sonata and the F Minor Ballade, No. 4. These were followed by a group of Preludes, Waltzes, and Etudes. Miss Scharrer was at the peak of her form and lived up to her high reputation as a sensitive and romantic interpreter of Chopin.

■ A few years ago, the Sadler's Wells Opera Company gave the first presentation in England of Verdi's *Simon Boccanegra* in a translation by Norman Tucker, who made certain alterations to clarify the complicated plot. This has now been revived with every sign of success and three of the original cast were still available—James Johnston (lent by Covent Garden) as Adorno, Frederick Sharp as Paolo, and Howell Glynne as Fiesco. They could hardly be improved on. The two newcomers were John Hargreaves in the title role (though slightly hesitant in the prologue, he acquitted himself with high distinction later in the opera) and Victoria Elliott as Amelia. She has a fine sense of the dramatic and a voice of considerable power (almost too much for a small opera house). Many of her high notes, however, are far too strident. The opera—the story of which is set in Genoa about A.D. 1350 against a background of party strife between the patricians and plebeians — represents Verdi of the middle period at his greatest, and it has always been a surprise to me why it is not in the general repertoire of the opera houses of the world. Chorus, production, scenery, and orchestra exemplified the high standards now associated with this company. Leo Quayle conducted.

■ The last of the foreign Orchestras to visit England in 1955 was the Belgian National Radio Orchestra, which was formed 20 years ago. In their Festival Hall concert, the symphony was the Cesar Franck, an apt choice. The strings of the orchestra are particularly fine, and the lovely soaring passages were played with glowing beauty; the woodwinds are not quite as satisfactory. Their conductor is Franz-Andre, who had previously been heard here as guest conductor of our own orchestras. He obtained a polished performance, free from any suggestion of overdramatization and overstatement—a failing of some conductors in this particular work. This orchestra fills the same place in the musical life of Belgium as does its counterpart in England.

■ The annual Royal Concert in celebration of the Festival of St. Cecilia, music's patron saint, was graced by the presence of H.M. the Queen. The program was designed on slightly different lines than previously, emphasis being given to somewhat lighter music than usual. Two young artists made successful appearances —Patricia Bishop in Dohnanyi's "Variations on a Nursery Song" for Piano and Orchestra, and Hugh McLean in Malcolm Arnold's Organ Concerto. The Trumpeters of the Royal Military School of Music cooperated with the London Philharmonic Orchestra.

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■ Sibelius' 90th Birthday has been celebrated in England in fitting style. At least four orchestras have given all-Sibelius programs — the Philharmonia under Kletzki, the Halle under Barbirolli, the B.B.C. Scottish Orchestra, and the Birmingham Symphony Orchestra. The B.B.C. have cooperated to a very full extent, and broadcasts have included recitals of Sibelius songs. Sir Thomas Beecham gave a highly individual and exceptionally interesting talk on the man and his music, and with the R.P.O. gave a superb concert at the Festival Hall on the evening of the actual birthday anniversary (also broadcast). The program emphasized the importance of some of his less-played works and included Suites from the incidental music to Strindberg's "Swan-White" and Maeterlinck's *"Pelléas et Melisande.* The Symphony was the austere but magnificent Fourth and the final item was the epic tone poem "Tapiola." Sir Thomas, obviously inspired by the occasion, conducted with utmost brilliance and dynamic power. Birthday greetings were sent to Sibelius from the conductor, orchestra, and audience, and the honor of Commander, First Class, of the White Rose of Finland was conferred on Sir Thomas.

■ A joint recital by Yehudi Menuhin and Gioconda de Vito was a feast for violin connoisseurs. The violin duo repertory does not cover a very wide field, but the executants' choices contained Duos by Viotti, and Spohr, and Sonatas by Purcell and Handel. In these, the artists were joined by Raymond Leppard (harpsichord) and John Shinebourne. ARTHUR NOTCUTT

PARIS

■ In my opinion the leading event of this month was the cycle of concerts with orchestra given by Artur Rubinstein at the Palais Chaillot. He played 17 concertos, a survey of the entire literature—Mozart, Beethoven, Chopin, Schumann, Brahms, Liszt, Tchaikovsky, Franck, and Rachmaninoff. A stunning assignment, though we regret to have missed the name of Ravel represented with one of his two concertos, which was replaced by Saint-Saens. Rubinstein's hand, subtle, muscular, and agile, is certainly one of the most eloquent of our day, and his performances were marked by exceptional beauty and strength. The finest moments in my opinion were in the "Emperor" Concerto by Beethoven, the first Brahms and Tchaikovsky, the F Minor by Chopin, and the E-flat Major by Liszt. The Orchestra of the Société des Concerts accompanied under the batons of Jascha Horenstein, Jean Fournet and Peter Maag.

■ The Opéra Comique offered a revival of *Monsieur Beaucaire,* an operetta by Andre Messager which evokes England of the 18th century, specifically the gambling houses at Bath with their elegance and frivolity. The score has three arias and duos of ravishing beauty which are rightly famous, and the orchestration shows the light and fanciful hand of the composer. But it also contains too many spoken scenes. It is regrettable that one of the other works by Messager in the repertoire of the Opéra Comique, such as *Fortunio* or *La Basoche,* was not chosen. The work is mounted fastidiously with rich settings and costumes by Yves Bonnat, and staged by Pierre Bertin, ex-associate of the Comédie Française. A youthful couple possessing elegance and temperament sing the two principal roles: Denise Duval of the Opéra, and Jacques Jansen, whom we know from his frequent appearances as Pelléas. One must also mention the excellent singer and comedian Gilbert Moryn, who created the role of Winterset (the traitor) 30 years ago. Albert Wolff conducted with his usual refinement. By imitating the Bayreuth device of submerging the orchestra, the mediocre acoustics of the Opéra Comique have gained remarkably.

■ The Japanese Ballets Kabuki presented by Mlle. Azuma was attended with curiosity but did not have the great success which greeted the arrival of the Opera of Peking and the Russian Ballet Moisseev.

■ The 10th anniversary of the death of Bela Bartok was the occasion for many memorial events. The Radio Orchestra gave a festival of works by the great Hungarian master which attracted a great number of listeners. Igor Markevitch, precise and animated by an inner fire which he controls marvellously, conducted "The Miraculous Mandarin." Annie Fischer came especially from Budapest to play the Third Piano Concerto with admirable concentration and enticing poesy.

SUZANNE DEMARQUEZ

INTERNATIONAL NOTES . . . . . .

Heinz Unger is en route to Europe to conduct two concerts with the Berlin Philharmonic in January, and several others in Norway and Spain. . . . Pianist **Rudolph Firkusny** left on Dec. 16 for an extensive European tour of 32 concerts, including solo appearances with the London B.B.C., the Concertgebouw of Amsterdam under Kubelik, the Paris Conservatoire under Steinberg, and the Radio Orchestra of Baden-Baden under Rosbaud. . . . A Japanese premiere performance of **Gustav Mahler's** Eighth Symphony was received with triumphant success in Tokyo last month. **Klaus Pringsheim** conducted the Tokyo Philharmonic and an 800-voice chorus. . . . The **Juilliard String Quartet** recently returned from a five-month European tour, 60 concerts in 9 countries. Highlights of the tour were appearances at the Salzburg and Berlin Festivals, a Bartok Cycle of two concerts in Vienna, the broadcasting of the Bartok quartets over the B.B.C., and a two-week session at the famous Dartington School in Devon, England.

HERE and THERE

Arriving in a late mail are greetings from the Tucson (Ariz.) Boys Chorus *and a photo that really should be held until next Christmas. But carols in the desert country and the attractive youngsters make the item picturesque at any time. Wonder where they got that tree.*

La Forza del Destino, *starring* Renata Tebaldi *(left), Richard Tucker, and Josef Metternich, is scheduled for the benefit performance (Jan. 10) for the Free Milk Fund for Babies. This is the 30th year of service by this organization and its founder and president,* Mrs. Wm. Randolph Hearst *(right). Though in an enviable position,* Mr. Bing, *the Met director, looks as if his thoughts are far, far whither—probably in the box office.*

■ The well-known duo-pianists, **Arthur Gold and Robert Fizdale,** have signed contracts with Andre Mertens of Columbia Artists Management for all North American recitals and orchestral engagements, including those under the banner of Community Concerts. This is the 10th anniversary of the successful team and their fifth season of European concerts. Some of the composers who have written works especially for the duo are Samuel Barber, Paul Bowles, Alexei Haieff, Georges Auric, Francis Poulenc and Vittorio Rietti.

■ Without being chauvinistic, I must admit it does me real good to hear of an American artist who achieves success by sheer weight of talent sans government and allied sponsorships. Such an artist is young **Eugene Istomin,** who receives far less publicity than he rates. Here is one of the best of our pianistic performers. (I recall an early press comment to the effect that the Istomin gift was "formidable.") He has followed his youthful achievements with constantly growing international recognition. This year he opened his current U.S. tour with his 11th and 12th season of engagements with the New York Philharmonic-Symphony, and continues with an itinerary covering six continents from here to the Antipodes and back. His Russian ancestry suggests that Eugene might be an excellent choice when the next exchange of the Gilels and Oistrakh type is discussed.

■ We seem to be flooded with news of pianists in this issue. **Ruth Slenczynska,** one of the "prodigies" who has matured into artistry, is now playing recitals in England and France plus B.B.C. programs and several for Radio Diffusion in Paris. Eighty-three engagements are scheduled for the pianist on her return to this country, commencing with a guest appearance with the Boston Pops Orchestra on Staten Island, N. Y., on Jan. 2. During her cross-country tour, Miss Slenczynska will be heard in four concertos by Rachmaninoff.

■ One of the famous and versatile women musicians of the day, **Antonia Brico,** is coming into New York to conduct the Knickerbocker Chamber Players in their January concert at Town Hall. Of Dutch and Italian descent, Miss Brico incorporates into her splendid achievements of the past twenty or more years, meticulous craftsmanship, brilliance, and ingenuity. When there is space for a full first-hand interview with her, I hope to bring my readers (and perhaps newly interested ones) details of Miss Brico's friendship with personages like Jean Sibelius and Albert Schweitzer. (She was willing to go to "darkest Africa" to study with the profound thinker in his jungle hospital.) From the time of her debut with the Berlin Philharmonic until her present assignment as permanent conductor of the Denver Philharmonic, hers is an amazing and colorful career.

■ Over on the other side of what late-Victorians called "the big pond," American singers and instrumentalists continue to be smothered with laurels. **Camilla Williams,** having joined the Vienna State Opera as a permanent member of the company, was heard as Aida across the border at the Swiss Opera in Bern, Nov. 19. In August, 1956, at the invitation of the Israeli Government, the soprano goes on a countrywide tour of the Near Eastern land. (Keep guard, Aida, those Egyptians will get you yet!) Returning to her own country this coming January, Miss Williams will fulfill opera engagements in New York, San Francisco, and Montreal, and will again be heard in her almost annual coast-to-coast concert tour. Sixteen states are already booked.

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Soprano

Herta GLAZ
Mezzo-Soprano (Metropolitan Opera)

David GAREN
Leading Tenor, Wiesbaden State Opera

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NEW YORK TRIO
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Robert Scholz, Conductor

SCHOOL NEWS

By CID W. WALDROP

Gone are the days of the singer who can't act—at least for students of the Peabody Conservatory in Baltimore, where a new course of instruction grooms students for television performance of opera and musical comedy. Believed to be the first such course in the country, it is conducted by FELIX BRENTANO *(left), one of the most experienced men in the business, having for years directed Metropolitan Opera stars on "The Voice of Firestone" and other network TV shows.*

RECENT PRIZEWINNERS

■ Dr. Howard Hanson, director of the Eastman School of Music in Rochester, New York, has been commissioned by the **National Education Association** to write a composition for chorus and orchestra in honor of the Association's centennial in 1957. Under the terms of the commission, Dr. Hanson will be responsible for selecting a text suitable for the occasion.

■ President Carson G. Frailey today released the names of the winners in the **National Symphony Orchestra's 25th Anniversary Composition Contest,** sponsored by the Lincoln and Therese Filene Foundation. Dr. Walter Harley, of 3513 Idaho Ave., N. Y., was the unanimous choice of the judges for the $300 prize in the Overture Category, which was limited to residents of the Washington area within 50 miles. Dr. Hartley was born in Washington and attended public schools there before going to Eastman School of Music in Rochester where he took his B.M., M.M., and Ph.D. In the Extended Piece Category, the judges selected Mr. Clifford Taylor of 5644 Woodmont Avenue, Pittsburgh, Pa., to receive the $1,000 prize. A graduate of Carnegie Tech and Harvard, Mr. Taylor is an Assistant Professor of Music at the Pennsylvania College for Women in Pittsburgh.

■ Dina Soresi, 25-year-old soprano chorus member of the New York City Opera, is the winner of the final auditions for Metropolitan Opera mezzo-soprano **Blanche Thebom's** seventh annual $1,000 Christmas Scholarship. Miss Soresi was chosen from 24 finalists who sang for the judges—Miss Thebom, Metropolitan Opera baritone John Brownlee, and William Strickland, musical Director of the Oratorio Society of New York. Arabella Hong, 545 West 11th St., New York City, was given an honorable mention in the competition.

Founded by Miss Thebom in 1949, the scholarship is open to all singers between the ages of 25 and 30 and is granted for vocal study or other advanced preparation for a singing career. Formerly $750, the prize was advanced to $1,000 by Miss Thebom this year.

A unique feature of the Scholarship is a pledge made by the winners stating that when their annual earnings exceed $10,000 they will return to the Foundation an amount equivalent to their award, thereby increasing the number of yearly subventions.

■ For the seventh year, the **Kosciuszko Foundation** is offering two Chopin Scholarships of $1,000, one for a composer and one for a pianist, competitions for these awards to take place in the spring of 1956. To enter the contests, youthful competitors must file formal applications not later than March 1, with the Foundation's headquarters, 15 East 65 St., New York 21, N. Y. The contests are open to highly talented young artists irrespective of nationality, race, or creed, who are citizens or legal residents of the United States. Pianists must be between the ages of 15 and 21, and composers between 17 and 30 years of age. The scholarships may be used in a conservatory, school of music, or under a competent private teacher, subject to approval of the jury of eminent judges officiating in each category.

■ **Hunter College** announces that the President's Medal for Distinguished Achievement was awarded to Miss Lily Pons on the occasion of her 25th anniversary with the Metropolitan Opera Association. The presentation of the award, a gold medal, was made by President George N. Shuster on Dec. 24 during the regular Saturday afternoon broadcast by the Metropolitan Opera. The President's Medal is awarded at intervals to men and women who have contributed notably to any field of cultural activity and who have in some way been associated with Hunter College. Miss Pons was chosen the 1955 recipient in honor of her distinguished services to music throughout the world.

■ Three gifted Birmingham musicians—a singer, a pianist, and an organist—are winners of $300 cash awards and recital presentations in this year's **Birmingham Music Club** auditions. They are Patricia Evans, Howard College Music Major, soprano; pupil of Kathleen Martinson; Alvona Yarbrough, piano, Studying at Birmingham-Southern College under Hugh Thomas; and Peggy Cochran, organ, pupil of Sam Batt Owens, and student at Birmingham-Southern College. Each winner will be presented in recital by the Birmingham Music Club, and each has received a check for $100 from the Club, which, for 50 years, has contributed to the musical education and training of native Alabama talent.

CONTEST ANNOUNCEMENTS

■ An opportunity to study art or music in Paris during 1956-57 is available to American graduate students under the **Woolley Scholarship** program, Institute of International Education, 1 East 67 St., New York 21, N. Y. Four awards are offered under the auspices of the Board of Governors of the United States House of the Cité Universitaire in Paris. Closing date for application is Feb. 1, 1956. The Woolley Fellowships carry a stipend of $1,000 each, which should cover room, board, and tuition fees. Grantees should have funds to pay their own travel, although their applications can be considered for Fulbright travel grants.

■ Women composers from all over the world may enter the first **International Music Competition for Women,** recently announced by the National Council of Women of the United States. Compositions entered in the contest must be choral works for women's voices, either a cappella or with piano accompaniment. The text must be secular in character. Official entry blanks, which must accompany entries, may be obtained from the International Contest Chairman, Dr. Grace Spofford, National Council of Women of the United States, 345 East 46 St., New York 17, N. Y.

■ The **Wurlitzer Foundation,** a non-profit educational and philanthropic organization, has announced the creation of four college scholarships to be awarded in 1956. The Foundation was established by The Rudolph Wurlitzer Company, manufacturers of pianos, electronic organs, and coin-operated phonographs.

Each scholarship, which will be competitive, is worth $1,000 per year, enabling the winners to enroll for the academic year of 1956-57 in any accredited college or university of their choice. It will be possible for those selected to complete a full four-year college course by annual renewals of the scholarship, providing certain requirements are met. Only the children and grandchildren of Wurlitzer Company employees (or employees themselves) who are graduated from high school during 1956 will be eligible.

■ Through the **Wassili Leps Foundation** Brown University offers $400 in prizes for original compositions by natives of Rhode Island. Entries may be instrumental, vocal, or for chamber ensembles of not more than 10 instruments. All manuscripts must be received before April 27, 1956. Address all inquiries and manuscripts to Wassili Leps Foundation, Department of Music, Providence, R. I.

■ Vocalists and instrumentalists who are residents of the State of Kansas may enter auditions sponsored by the **Wichita Kansas Symphony Society** in conjunction with the **Naftzger Fund for Fine Arts.** Auditions will be held in Wichita on Feb. 11, 1956. Correspondence should be addressed to Alan Watrous, Manager, The Wichita Symphony, 213 South Water, Wichita, Kansas.

■ The first **Frances Anita Crane Music Award** for $500 will be offered next spring by the Coonamessett Music Society, Inc., according to the announcement of its Director, John O. Crane. The new scholarship provides for one year's study at the New England Conservatory of Music in Boston. It will be open to any music student showing exceptional promise and graduating from any High School on Cape Cod, including Wareham.

■ Ohio University again announces a competition for a new chamber opera. The opera which wins the competition will be produced by the Ohio University Opera Workshop during the summer of 1956. This is Ohio University's fifth competition for a new chamber opera. Previous productions have included "Provincial Episode" by Max Wald in 1952, "The Secret Life of Walter Mitty" by Charles Hamm in 1953, "The Audition" by Alfred Goodman in 1954, and "The Fall of the City" by James Cohn in 1955. The outstanding success of these Opera Workshop productions indicates a contemporary school of opera in the United States that is vigorous and accomplished. The closing date for the competition is May 1, 1956. Enquiries or requests for formal application blanks and complete information should be addressed to John Bergsagel, Director of the Opera Workshop, School of Music, Ohio University, Athens, Ohio.

■ Central regional auditions for the Metropolitan opera's **"Auditions of the Air"** program will be held in Chicago in February. The regional winner will be awarded a trip to New York, with all expenses paid, for further screening. Broadcast auditions will follow. Out of the weekly broadcasts the national award winner will be chosen. The ultimate winner receives a $4,000 award (to be shared, as the case may be, with runners-up) and a scholarship. Mrs. Walter B. Wolf, 209 Lake Shore Dr., Chicago, is chairman of the central auditions board.

Daniel Pinkham to Play At Boston Conservatory

Daniel Pinkham, harpsichordist, will be heard in a faculty recital, with the collaboration of guest artists, at the Boston Conservatory of Music on Sunday evening, Jan. 8, 1956. His program includes concertos by Jean Philippe Rameau, Antonio Soler, J. S. Bach, and a new work composed last November by Mr. Pinkham, the Concerto for Celesta and Harpsichord, which will have its first Boston performance.

Carnegie Tech Professor In Recital

Leonard Eisner, who has been receiving high praise from critics across the nation, presented his first Pittsburgh recital on Dec. 4 under the auspices of Carnegie's College of Fine Arts. A visiting assistant professor in the Carnegie Tech Department of Music, Mr. Eisner made his professional debut in New York City's Town Hall. For the Carnegie recital, Mr. Eisner played Mozart's Sonata in B-flat Major (K. 570), Klavierstücke (Op. 76) by Brahms, Schubert's Sonata in A Minor (Op. 164), and three works by Debussy.

Boston U. Professors Edit New Publications

In conjunction with C. C. Birchard & Co. of Boston, two professors of musical prominence at the Boston University School of Fine and Applied Arts have edited several unusual choral works in both contemporary and early music. They are: The Contemporary Music Series, edited by Gardner Read, noted professor of composition and music theory; and The Early Music Series, prepared by Karl Geiringer, professor of history and theory.

The Contemporary Music Series includes works by two other University professors: "The Storke" by Margaret Starr McLain, a well-known composer, and "There Is a Garden in Her Face," by Klaus George Roy. Two distinctive works by Professor Read are included in the series: "The Golden Harp" and "Jesous Ahatonhia." The latter is a setting of the text generally considered to be the first American Christmas carol. Included in the Early Music Series are three a cappella pieces of the 16th and 17th centuries.

ABA Convention Plans Announced

The American Bandmasters Association, the pioneer organization of American band conductors, will hold its 22nd annual convention in Santa Fe, New Mexico, on March 7-10, 1956, according to word from "Dead Horse" Ranch, near Santa Fe, home of Host Gib Sandefer, Concert Tour Director for both the U. S. Air Force and U. S. Navy Bands. Cooperating in planning the four-day program are Governor Simms of New Mexico, Mayor Huss of Santa Fe through the High School Educators Association, and the citizens of Santa Fe through the High School Band Parents and the Chamber of Commerce.

Phi Beta Confers Honorary Membership

Concert pianist Rose Resnick, actress-director Agnes Moorehead, and opera star Claramae Turner were recent recipients of the badge of National Honorary Membership, conferred by the National Council of Phi Beta Fraternity.

Founder of "Recreation for the Blind," Miss Resnick is a director of "Enchanted Hills," near San Francisco, which provides full camping experience for blind children every summer. Miss Moorehead is currently director of *Don Juan in Hell,* which opened in San Francisco and is now touring the nation.

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Blind Cellist Honored

Delphine Desio, blind concert cellist and a member of the Philadelphia Alumnae Chapter of Mu Phi Epsilon, was honored at a dinner on Oct. 13 by the Philadelphia Area Professional Panhellenic Association, which represents the professional sororities of music, pharmacy, law, education, physical education, and commerce. One of the distinguished guests at the dinner was Mr. Herbert L. Brown, who brought greetings from the National Interfraternity Conference and the Interfraternity Research and Advisory Council, of which he is Chairman and member, respectively. Miss Desio was presented with a Certificate of Professional Achievement by Ruth Row Clutcher, the President of the local PPA and past National President of Mu Phi Epsilon. The Award was in recognition of her "... outstanding accomplishments in the field of music ...", "many contributions to the professional life ..." of her community, and "... participation in civic welfare projects. ..."

Contemporary Canadian Sonatas For New York Recital

Four sonatas for violin and piano by contemporary Canadians will be performed Wednesday evening, Jan. 18, by Arved Kurtz and Otto Herz at the New York College of Music, 114 East 85th Street, in association with the Canadian Consulate General of New York. Composers represented (all members of the Canadian League of Composers) are Jean Coulthard of Vancouver, John Weinzweig of Toronto, Jean Papineau-Couture and Jean Vallerand of Montreal. Mr. Weinzweig's Sonata was performed in Times Hall, New York, in 1947, but the three other works will be U.S. premieres.

Miss Coulthard, at present in France on a study grant from the Royal Society of Canada, is on the music faculty of the University of British Columbia in Vancouver; Mr. Weinzweig, founder of the Canadian League of Composers in 1951, teaches composition at the Royal Conservatory of Music in Toronto and is a member of the music faculty, University of Toronto; Mr. Papineau-Couture is Secretary of the Music Faculty, University of Montreal, where he teaches composition; Mr. Vallerand, General Secretary of the Quebec Province Institute of Music and Dramatic Arts in Montreal, conducts the orchestra there, and is also a member of the music faculty, Montreal University, and critic for Montreal's daily newspaper, *Le Devoir*.

Arved Kurtz, violinist and Director of the New York College of Music, is also a composer whose works, principally for violin, have been performed in the United States. Otto Herz, who will perform the sonatas with Dr. Kurtz on Jan. 18, is a distinguished accompanist heard throughout the States and Canada with celebrated soloists, and is a member of the faculty of the College of Music as well as Associate Director there.

New Northwestern Quartet

A string quartet group, new to Chicago as an organization, made its downtown debut on Nov. 18 at a chamber concert in the Cliff Dwellers Club. It is the Northwestern University Quartet, led by Angel Reyes, new head of the string section of Northwestern's School of Music, and three other members of its faculty—Franz Polesny, who is also leader of the second violins in the Chicago Symphony; Rolf Persinger, first-desk violist of the Symphony; and Dudley Powers, noted cellist and teacher. The playing of this group called forth much enthusiasm on the part of the audience after a spirited performance of Mozart's Quartet (K. 590). Following a group of solo numbers by the pianist Rudolph Reuter, which included Schumann's Novellette in D, the Quartet and Mr. Reuter played Schumann's Quintet, which has not been heard in public in Chicago for some years.

Liverette Studio News

Excerpts from seven of the standard operas, including *Bohème, Faust, Butterfly, Rigoletto,* were recently given by students from the studio of Dr. Lucia Liverette at the Assistance League Playhouse in Los Angeles. An operatic concert with orchestra and ballet (choreography by John Dougherty) will be staged in January at the Playhouse, and on March 15 *Rigoletto* will be performed, featuring Elizabeth Simon, coloratura soprano from Venezuela, in the role of Gilda.

Dr. Liverette's artist-pupil Jose de Alba, tenor, won the "Voice of Tomorrow" contest in Buffalo, N. Y., and was immediately engaged as soloist with three major orchestras—the Philadelphia Symphony, Buffalo Philharmonic and the Buffalo Civic.

MTNA Meetings Scheduled for 1956

The Music Teachers National Association, Inc. announces the following Divisional Meetings for 1956: Atlanta, Ga. (Southern), Jan. 26-28; Indianapolis, Ind. (East Central), Feb. 11-14; Des Moines, Iowa (West Central), Feb. 18-21; Albuquerque, N. M. (Southwestern), Feb. 25-28; Phoenix, Ariz. (Western), Mar. 2-6.

Mozart Festival at Columbia U.

The 200th anniversary of the birth of Mozart will be marked at Columbia University this spring during a four-day festival of his works. The renowned Mozarteum Orchestra from the composer's birthplace in Salzburg, Austria, will open the festival. Known as the "Mozart Festival at Columbia University," the event will be held from April 24 through April 27. The performances throughout the four-day period will be for the benefit of the projected Arts Center at Columbia. Plans for this $6,000,000, ten-story structure, in which all the major groups in the arts will flourish, were announced earlier this year.

The April festival will encompass the theme "Mozart, His Life and Times." Concerts, with outstanding interpreters of Mozart participating; exhibition of paintings and manuscripts relating to the times of the composer; and lectures dealing with the influence of his work on the literary and dramatic arts, are the activities being planned during the festival.

Emphasis during the festival will be placed on the composer's works. Thomas Scherman, an alumnus of Columbia, and recipient of Columbia's Medal for Excellence in 1952, will conduct the Little Orchestra Society in two of the four evening concerts which will be held in McMillin Theater on the campus. Concerts will consist of orchestral and chamber music works. Distinguished soloists will appear.

The Mozarteum Orchestra, with Ernst Maerzendorfer conducting, will play the following selections for the April 24 concert: Overture to *Idomeneo*, Serenata Notturna in D Major (K. 239), Concerto for Bassoon and Orchestra in B-flat Major (K. 191), "Eine kleine Nachtmusik" (K. 529), Divertimento in D Major (K. 205), and the Symphony No. 35 ("Haffner," K. 385).

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Miss Lane will appear with the Northwestern Chamber Music Society at 8:15 p.m. Tuesday, Feb. 14 in Lutkin Hall, Evanston.
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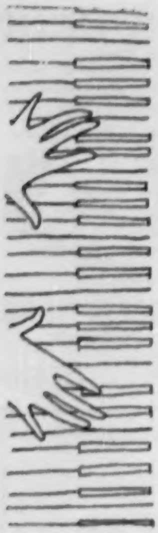

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Whitestone

DANIEL POLLACK *of Los Angeles, a four-year scholarship student of Rosina Lhevinne at the Juilliard School of Music, studied formerly with Ethel Leginska, Jacob Gimpel, and Lillian Steuber. At the age of 16 he was soloist with the Los Angeles Philharmonic, and is the recipient of numerous awards, including: the Guild Award, the Olga Samaroff Foundation Award, the Federation of Music Clubs Student-Musician Award, the $1000 Chopin Scholarship from the Kosciuszko Foundation, first recipient of the Josef Lhevinne Memorial Scholarship, and the YMHA Artists' Award. In connection with the last-named award, Pollack appeared in a brilliant recital at the Kaufmann Auditorium in N. Y. C.*

The new scholarships being offered by the Guild to High School seniors who meet the requirements for the Guild High School Diploma and Paderewski Medal, are inspiring teachers and students to new efforts. In Seattle, Paul Pierre McNeeley has accepted the scholarship chairmanship in the area, as announced by general chairman Frances Duffy.

Persis Cox, on the faculty of two Boston colleges, will be guest speaker for the Associated Music Teachers League in Steinway Hall, New York, in February. She is engaged to give courses for teachers in June and July in Seattle and San Francisco.

Hans Barth gave a Refresher Course in December at Hotel Pennsylvania, West Palm Beach, Florida, stressing preparation for Guild auditions. The sponsors were Russ Henderson and Ronald Stainthorpe.

Dorothy Noble Lord, Guild chairman of St. Louis, has issued a news sheet for Guild members there. She lists 39 new members in 1955. St. Louis is the eighth place, numerically, among Guild centers. Regular meetings are held to discuss teachers' problems.

Guild chapters of Eugene and Springfield, Oregon, have organized monthly meetings "as a means of helping each other to become better teachers" (quoting from a letter from Mrs. Genevive York, Eugene chairman).

Mr. and Mrs. Charles Haubiel, back from a world cruise, will make their permanent home in Hollywood, California. Mr. Haubiel was the speaker at the Associated Music Teachers League in December, and will return to New York in May for the premiere of his opera ***Sunday Costs Five Pesos***, which will be given by the Mannes College.

Harriet Kay, director, announces that her Progressive School of Music of Chicago will have a new Western Avenue address.

Clarence Southern of Burlington, N. C., put on a complete Thanksgiving concert at the Front Street Methodist Church.

Adi Bernard played on WNYC's "Keyboard Masters" Program. Two of her students, Steven Bernstein and Phyllis Lutzker, were heard on "Young America Plays."

Helena Zurstadt of Baltimore gave a lecture, illustrated with her own slides and records, on "How to Listen to a Symphony" for the New England Pianoforte Teachers in Boston. She will appear for the Morning Music Club in Nyack, N. Y., in January.

Nat Brandwynne, pianist and orchestra leader at the Waldorf-Astoria Hotel in New York, studied for several years with Henry Levine.

Guild pupils of United Community Services of Detroit gave a Bach recital followed by presentation of Guild certificates. Grace Barber directs the activities of the large group, which requires about 40 teachers.

Bebe Betty, 17-year-old college sophomore in Youngstown, Ohio, won the Philharmonic (Youngstown) Piano Award. She will receive $100 in Savings Bonds and play with the orchestra. She was the youngest competitor, and has studied 12 years with Mr. and Mrs. Hermann Gruss.

Rosina Lhevinne was asked for news of her students whom she has entered in the Guild. The little boy who won the "Prodigy Award" in the Guild, Albert Lee Ruskin, will play with The Little Orchestra on January 9, Thomas Scherman conducting. Mary Lou Wesley, who won first prize in the Guild artist category, has great potentialities as a composer, her teachers say. Gerson Yessin has been appointed "Artist in Residence" at Rollins College, Florida. Van Cliburn is engaged to play with 17 major orchestras this season. John Browning won the Leventritt award and will play with the Philharmonic in New York, Feb. 5. Tong Il Han played for Denver's United Nations Day and will play with the N. Y. Philharmonic in April. Lois Pachucki played in Detroit on Nov. 29. Martin Canin won the contest resulting in management by the National Music League. Jeanenne Dowis is reengaged for Chatauqua and has a tour of 20 concerts in the Midwest in January.

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THE DANCE

By **ROSALYN KROKOVER**

■ Quite the most-talked-of event in the dance world during the last month was the National Broadcasting Company's televised presentation of the Sadler's Wells Ballet in *Sleeping Beauty.* While it was not the first complete ballet to be presented on television, it was the longest and most lavish production. During the last few years a second-act *Swan Lake, Giselle,* and *La Fille mal gardé* have been televised in their entirety over NBC, and so have excerpts from ballets, mostly in the form of a pas de deux. It seems that this particular performance captured the attention of a vast public. Of course, it must be remembered that the Tchaikovsky music is one of the great ballet scores of all time, and that the Sadler's Wells production of the ballet with Margot Fonteyn, Michael Somes, Frederick Ashton, Beryl Grey, Rowena Jackson, and Brian Shaw may well be one of the great performances of all time. In addition, it is one of the best-publicized performances we know of, and many cities in America have had the opportunity to see it. Add to this the brilliant, full-bodied, orchestra under the direction of Robert Irvine and you have something altogether unusual. A high standard has been set that is going to be a challenge to maintain.

The camera work, on the whole, was quite remarkable. A production the size of this ballet poses many problems because of the limitations of the television cameras and the space in which the performers have to work. Throughout the ballet the thought and imagination that went into the camera direction was in evidence. When there was a muffed shot (as in the case of the camera falling asleep on Fonteyn's legs at one episode) one felt that it was a missed cue rather than a miscalculation on the part of Clark Jones, the very efficient director. A few cuts in the ballet were handled judiciously by Frederick Ashton.

There were two annoying factors in the telecast. One was the commercials during the breaks. In style they were the antithesis of the program that was being sponsored. RCA and Ford were the sponsors and the order of the commercials was jazz, pure and simple. Then there was a very elaborate form of narration by David Wayne and some children. This proved distracting. There were really no faults to be found with the ballet itself. The only jarring notes of the entire hour-and-a-half were the trappings with which the producers encased the ballet, and some of them jarred hard.

■ The New York City Ballet presented its final novelty during the latter part of November. It was *Jeux d'enfants* set to the music of Georges Bizet. A great deal of interest had centered around this production. The score had originally been choreographed by Leonide Massine for the Col. de Basil Ballet Russe de Monte Carlo and first presented in the early 1930s. This production had first been shown in this country in 1933, and the last time it was seen here was in 1941 under the title of *Children's Games,* by the original Ballet Russe. Neither the Massine version nor the present one, which was choreographed by Barbara Milberg and Francisco Moncion under the supervision of George Balanchine, have adhered to the titles of the score. However, the new work uses all the twelve pieces, while Massine used only ten. Balanchine's departure from the score is confined mostly to the titles. Where a piece, for instance, was originally titled "The Top," he has doubled the number and calls it "The Tops."

The history of this charming suite that Bizet had written for children is rather obscure. From the latest edition of Grove's Dictionary we find that the suite was composed for piano duet. But the original work contained ten pieces; two of the twelve pieces were added later, says Grove's, and five pieces scored by Bizet himself already existed in that form in 1871, the year in which the Suite was composed. And also, at least one of the pieces was written first for orchestra. The five scored pieces, under the title of "Petite Suite d'orchestre," received its premiere on March 2, 1873, at the first Colonne Odéon concert. Martin Cooper, in his book on Bizet's music, claims that the original suite contained twelve pieces, five of which were orchestrated later.

Hershy Kay filled in the necessary orchestration for the New York City Ballet, and Esteban Frances designed the sets and costumes. Balanchine's idea was to compose dances about the toys that children play with, and Mr. Frances took the idea so literally that he possibly overlooked the fact that his characters would have to move—in fact, dance—in the costume designs he had conceived. There was no mistaking the Badminton, Hobby Horses, Paper Dolls, The Lion and the Mouse, The Music Box, The American Box, The Tops, The Soldier, The Doll, but mostly by virtue of the costumes and not the dancing. *Jeux d'enfants* in its present version has a stage full of sets and costumes, a riot of color, but contains little dancing. Except for "The Tops," a dance of turns in which Barbara Walczak and Robert Barnett looked as though they were spinning their heads off, and "The Doll," danced by Melissa Hayden, assisted by Roy Tobias, which was beautifully composed and performed, the ballet could best be described as static.

The Nutcracker didn't make its first appearance until Dec. 9, and instead of a solid month of Nutcrackers, as originally announced, works from the regular repertoire were given during the week, and *Nutcrackers* were confined to the week-ends.

■ Katherine Dunham also returned to the scene with a large company of dancers, singers, and musicians and gave a season at the Broadway Theatre. It was Dunham's usual type of program, part night club, part concert, lavishly costumed and presented. Most of the dances had been seen before, though many of the familiar ones had been changed somewhat, and not really improved.

■ At the Brooklyn Academy, Sinda Iberia, assisted by dancers Fernando Ramos and Jose Marseco, pianist Maurice Nadelle, guitarist Juan Martinez, and singer Orestes Menendez, added to the long list of Spanish dance performances for the year. . . . Myra Kinch and Ted Shawn presented a joint program of new and familiar works during the early part of December.

■ La Meri, whose concerts and lectures on ethnic dances have so helped to open the field for the present influx of foreign dance companies, made her first appearance in this vicinity in what she calls her "Little Show," at the Brooklyn Academy. This program may be loosely described as a one-woman variety show in words, song, and dance, with an assistance from her accompanist Stewart Willie.

In this program, La Meri presents the humorous side of people, in dance form, starting with herself. In a way, it is a sort of biography of her entire career, starting with her struggle with ballet technique and taking the audience through her studies in the many countries of this hemisphere as well as those of the Orient, Spain, and elsewhere. All is presented in a fast-moving, genial manner. A change of a scarf, hat, or shawl moves one from a Mexican bullfight to the Pampas of Argentina, and so on through the show. La Meri's timing, her knowledge of the theatre, lavish costumes, and wealth of material make a refreshing evening for intimate theatres.

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■ Many young people have come to look upon church singing as a secondary accomplishment, requiring a minimum of preparation. Possibly the small emolument offered by many churches is responsible for this attitude, although there are other contributing factors. The added duties nowadays imposed upon a soloist as a section leader in the choir have lessened, at least psychologically, the importance of the paid soloist.

Referring more specifically in the following paragraphs to the attributes that make for a professional soloist, it can at once be stated that the normal sphere of service in the field of sacred music is broad and varied. Not everyone realizes this. The singer of sacred music is heard by people whose backgrounds and occupations are as dissimilar as their tastes in music. The church soloist and choir are expected to provide a musical enhancement of the Scriptures so that the worshipper may feel more keenly the presence of God. Wherever there is strong rapport between pulpit and choir loft, the music will reinforce the spoken word.

There are certain qualifications essential to the singer of sacred music. First, and obviously, his voice must be adequate to the demands of the music and of the congregation. The voice must have a certain substantiality and sympathetic appeal. Secondly, the voice should be under sufficient control to permit the singer to satisfy the expressive demands of church singing. This, of course, falls within the jurisdiction of the vocal studio. Thirdly, the singer most possess the interpretative ability to convey not only the composer's musical intent but the spiritual meaning of the text as well. Fourthly, a knowledge and understanding of Biblical and other religious literature from which singing texts are drawn strengthen the singer's ability to provide a logical and convincing presentation. In this connection, the edict prescribed by the ancient fourth Church Council of Carthage is apropos: "See that thou believest in thy heart what thou singest with thy mouth, and approve in they words what though believest in thy heart." Finally, the singer should maintain a spirit of friendliness and cooperation with other members of the musical and clerical groups. It is no secret that more opportunities for misunderstanding, pet peeves, jealousies, intrigues, etc., lurk in the choir loft "than you can shake a stick at."

In conclusion, perhaps if young singers contemplating the use of their talents in sacred music would guide themselves by these five considerations, they might prepare themselves more thoroughly for their work, and more successfully. LEON CARSON

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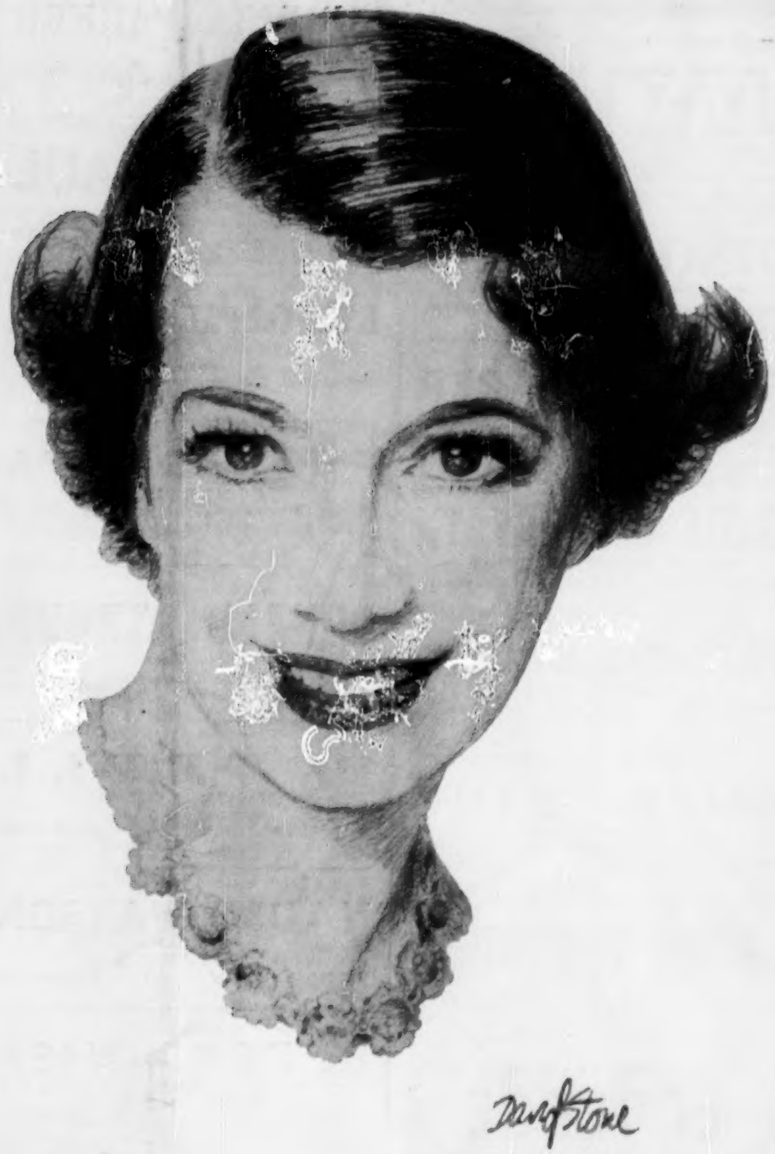

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